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✓237804

JANUARY

House & Garden

A look
into

1957-

privacy

is the key
to a year
of grace

237804





CONTENTS JANUARY, 1957

House & Garden

237804

A Guide to the Arts of Living Vol. 111 No. 1

ON THE COVER:

An invitation to cross the threshold of a new year, a year of grace. This issue is your key. It opens the door to new ideas in living which will be explored in H&G in this and future issues. Another door is opened with a reappraisal of privacy. Still other doors are opened on self-expression in decorating houses, planning kitchens and gardens. Cover designed by Lester Grundy. For shopping information please turn to page 94.

FEATURES

- 21 An editorial: A Year of Graces
- 22 Forecast 1957
- 32 Privacy by Phyllis McGinley
- 4 H&G's Newsletter

DECORATING

- 26 Decorating with a future
- 28 Collections contribute color, pattern and sparkle
- 30 Individuality is the keynote in decorating the bedrooms
- 42 Pinpointing Privacy
- 60 Family of yellows: spice of the palette

BUILDING

- 32 Noise: H&G's Building Series
- 34 Seclusion by design
- 34 Behind a camouflage of screens and walls: blessed solitude
- 38 A house that respects the family's privacy
- 62 How to live with noise—4 successful solutions

ENTERTAINING

- 41 Dining room keeps its dignity
- 80 Corkscrew: The Language of French Wine Labels by James A. Beard
- 81 Soup Cook Book by Dione Lucas
- 91 Secrets in soup making
- 100 New accoutrements for the bar and its tender

GARDENING

- 51 Gardener's Year: Part I
- 52 The procession of flowers
- 54 Gardener's loam
- 56 Harvest of flavor
- 58 Preview of new annuals, perennials, shrubs, fruits, roses
- 92 Gardener's Month
- 94 The Blonde Who Walks in My Garden by Lysander Kemp

KITCHEN PLANNING

- 48 The Japanese teach us to save space

TRAVEL

- 6 H&G's Travelog
- 7 Verona: The poet's city by Francis Steegmuller

GAMBIT

- 10 Bookshelf
- 12 I Spy or The depravity of privacy by Ogden Nash
- 15 Turntable: The Greatest Cellist by Roland Gelatt
- 16 Home Screen: History Rides Again by John Sharnik
- 18 Antiques: Questions & Answers by Felicia Marie Sterling
- 20 Art: The Private World of Abstract Art by Emily Genauer

READER SERVICE

- 64 Shopping Around with Ann McLaughlin
- 94 Shopping Information
- 101 Your Advertising Index

If you have specific questions on homefurnishings, houses or gardens shown in this issue, please write to House & Garden Reader Service, 420 Lexington Ave., New York 17, N. Y.

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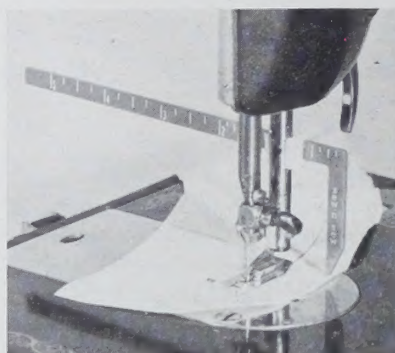
CHICAGO—333 N. Michigan Ave.

NEW ORLEANS—International Trade Mart SAN FRANCISCO—St. Francis Hotel

H&G's Newsletter

WHAT'S IN STORE FOR YOUR HOME:
NEW PRODUCTS, IDEAS AND TRENDS

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..Plastic MEASURING GAUGE (Bémi Enterprises, Van Nuys, Cal.) snaps onto any sewing machine,

eliminates pinning. When laying down trim or spacing seams, gauge guides stitches along at even distance from indicator point....New

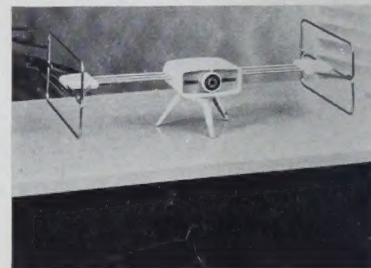
Showman INDOOR TV

ANTENNA by Channel

Master (Ellenville,

N. Y.) does away

with telescoping



antenna rods, has metrodyne tuning control which filters out crackles and ghosts when

dialed to corresponding channel number....



New Holdapad clip

(Quality Metal Products,

Ozone Park, N. Y.) forms handle for steel

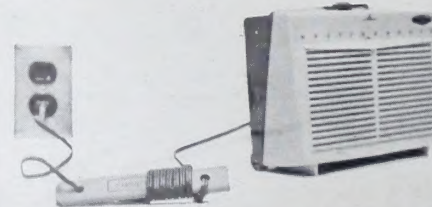
wool, SCOURING pads, acts as splinter-shield

for hands....The Shortcord (Nu Art Products,

Pittsburgh) saves tripping over TANGLED

APPLIANCE CORD. Wire is lashed around splint,

caught in place by snap-in ends.



(Cont. on p. 8)

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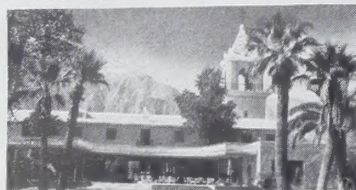


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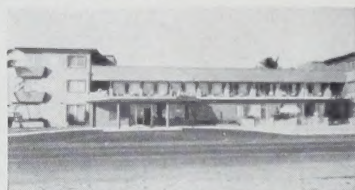
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THE Travelog section is listed for your information and convenience when planning a vacation or holiday. The hotels and resorts listed excel in hospitality, food & pleasant atmosphere.

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PAGET



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OCHO RIOS

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Travel

VERONA, THE POETS' CITY

By FRANCIS STEEGMULLER

A city comparatively little known to Americans deserves to be introduced; and a city that gave birth not only to the Latin poet Catullus but also to Romeo and Juliet deserves to be introduced poetically.

Let Verona's introducer be the poet Shelley.

In his *Lines Written Among the Euganean Hills*, Shelley stands on a summit that rises from the flatlands southwest of Padua and tells us what he sees:

*Beneath is spread like a green sea
The waveless plain of Lombardy,
Bounded by the vaporous air,
Islanded by cities fair*

*.....the line
Of the olive-sandalled Apennine
In the south dimly islanded;
And the Alps, whose snows are spread
High between the clouds and sun. . .*

Even though Shelley did not mean them as such, those lines are a wonderfully eloquent "placing" of the city of Verona geographically. She stands just there—in northern Italy between the Alps, the Apennines and the Euganean Hills; and though she is technically in the province of the Veneto, the "waveless plain" she stands on is but the Lombard plain prolonged.

In the prologue to *Romeo and Juliet* we hear of Verona, too:

*In fair Verona, where we lay our
scene . . .
A pair of star-cross'd lovers take their
life.*

And it is in the title of another of Shakespeare's plays, *Two Gentlemen of Verona*, a play that nobody reads. Where else do we hear the name Verona, or utter it? On first thought, nowhere.

But Verona has recently taken on, for thousands of Americans, new actuality and new vividness. Many of us have seen *Romeo and Juliet* on the screen, in color, produced by an Italian company with an English-speaking cast, filmed in Italy, partly in Verona itself; and not only the lines but also the scenes have enchanted us. The grandiose, lion-guarded church porch is the porch of the church of San Zeno, just inside one of Verona's city gates, on the Milan road. The solemn, many-leveled church interior, where the grieving Capulets and Montagues meet, is San Zeno again. We will not soon forget the many-arched cloister, nor, above all, the vista of the red-brick mediaeval

city walls and the green of their moats and meadows in the golden, slanting, early-morning light. It is not going too far, perhaps, to say that in this extraordinary picture the architecture and the landscape are as beautiful as the two beautiful young people who play Juliet and Romeo.

And the architecture and the landscape are always there, in Verona, easily seen and visited by travelers.

Most Americans travel in summer, and it is in summer that Verona puts on its most famous show—its season of outdoor opera in the huge Anfiteatro Arena, a veritable colosseum that has stood in the heart of the city since the days of the Romans. *Nabucco*, *The Barber of Seville*, *La Gioconda*, *Tosca*—such were the four operas scheduled for July and August 1956, and a similar program is scheduled every year. On opening night there is always a ceremony. Every member of the audience receives a little candle. As the overture is about to begin, the electric lights go out; every candle is lit. There is a hush; the music starts; and to the flickering of 30,000 candles in the rising tiers around the ancient oval arena the orchestra plays on. One by one the little candles go out; the arena grows dark; the overture ends. And then the stage bursts into light and into life, and another opera season is under way.

Fortunately, there is little rain in Verona on summer nights. When it does threaten, it is wise to pray the Rain Gods to let it come during the first act. Then you can get your money back. According to Italian law, if you've heard one act you can't. There was one performance in Verona a year or two ago that Maria Meneghini-Callas, the new star of the Metropolitan Opera, is said to refer to as "the easiest money I ever made." The opera was *Mefistofele*; in it, practically speaking, the soprano role begins in the second act; and as Act Two began the heavens opened and the audience ran home, not having heard a note of the divine Callas.

Certain summers, there is a Shakespeare festival in Verona. This usually takes place not in the Anfiteatro Arena, but in the riverside Teatro Romano, which is not a full oval, but curved like the open-air theatres in Greece. Here, if you are lucky, you will watch *Romeo and Juliet* in their own

city. You can visit a certain brick house in the narrow Via Cappello, running out of the flower market. This house has a plaque. When you have read the plaque you probably will stare a long time at a certain feature of the house—its balcony. Later you can visit its garden, too, blooming with oleanders. Even the most skeptical students of literature stare at this house. "Who am I," the most hardened and analytical commentator on the texts says to himself, "to be sure that Juliet didn't really live here?" And it is the rare traveler to Verona who does not visit the vault of the disused monastery that contains the so-called "Tomba di Giulietta". The tomb is a brownish-green marble sarcophagus, and empty; but there are usually flowers beside it. Who knows, after all, whether the *Romeo and Juliet* are "merely" legendary characters? If you "will" to believe that there is a basis in fact to the story, Verona is the place to succeed.

In a recent biography of the poet Gabriele D'Annunzio and the actress Eleanora Duse, *Wingless Victory*, by Frances Winwar, there is a fervid passage about the importance of Juliet in Verona:

" . . . On a Sunday in May in the ancient amphitheatre under the open sky, before a multitude of simple burghers who had lived in that legend of love and death. I was Juliet," Duse says. "No triumph ever gave me the intoxication and the fullness of that great hour. . . I felt the strange silence on which my sorrow fell. It was as if the crowd had sunk into the ground . . . The tragedy drew to its close . . . When I fell upon Romeo's dead body the crowd shouted with such vehemence that I was dazed . . ."

You probably will stay, in Verona, in the Hotel Riva S. Lorenzo e Cavour. It is a good inn, and it has one of those delightful situations that are the joy of travelers in Europe—on the banks of the River Adige, with riverfront life below your windows. When you stroll out through the town, you will see that there is a lot of red in Verona. Old red brick. The red city walls, for one thing; and some of the old red bridges over the Adige; and fortified red palaces and red private houses. There are battlements. And Renaissance and pre-Renaissance façades. For of course the city's history has been

(Continued on page 97)



A decorator chair

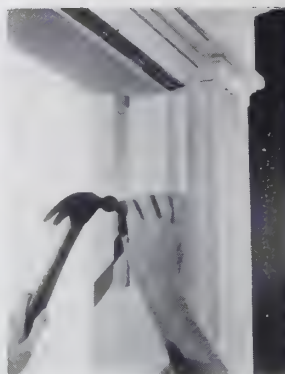
The "Daniel J." Chair
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The best in
Traditional, with the
warm hearted country flavor of French
Provincial styling. No. 4300 poudre' from
our newest Cherry Collection. Finished with
DuPont DUCO® lacquer for enduring beauty.
SANFORD FURNITURE CO. SANFORD, N. C.

H & G's Newsletter

(Continued
from
page 4)



J. W. Mortell (Kankakee, Ill.) has brought out a weathertight Foamflex DOORSTRIP of wood piped with vinyl foam, which insulates, absorbs shock. Enough stripping for

average door comes packaged with nails....

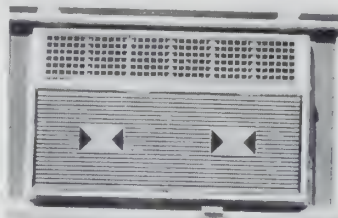
SPIRAL NAIL being marketed by Jones & Laughlin (Pittsburgh) is threaded like a screw, pushes wood fibers aside instead of piercing them.

New peg is easier to drive, has greater holding power than smooth-

shanked nail....Weather-drubbed plastic panels can be freshened up now with Resolac, LIQUID LACQUER

developed by Resolite (Zelienople, Pa.).

A coat or two restores washed-out color, can



cut down heat and light transmission....

HAY FEVER RELIEF

rides in on the air

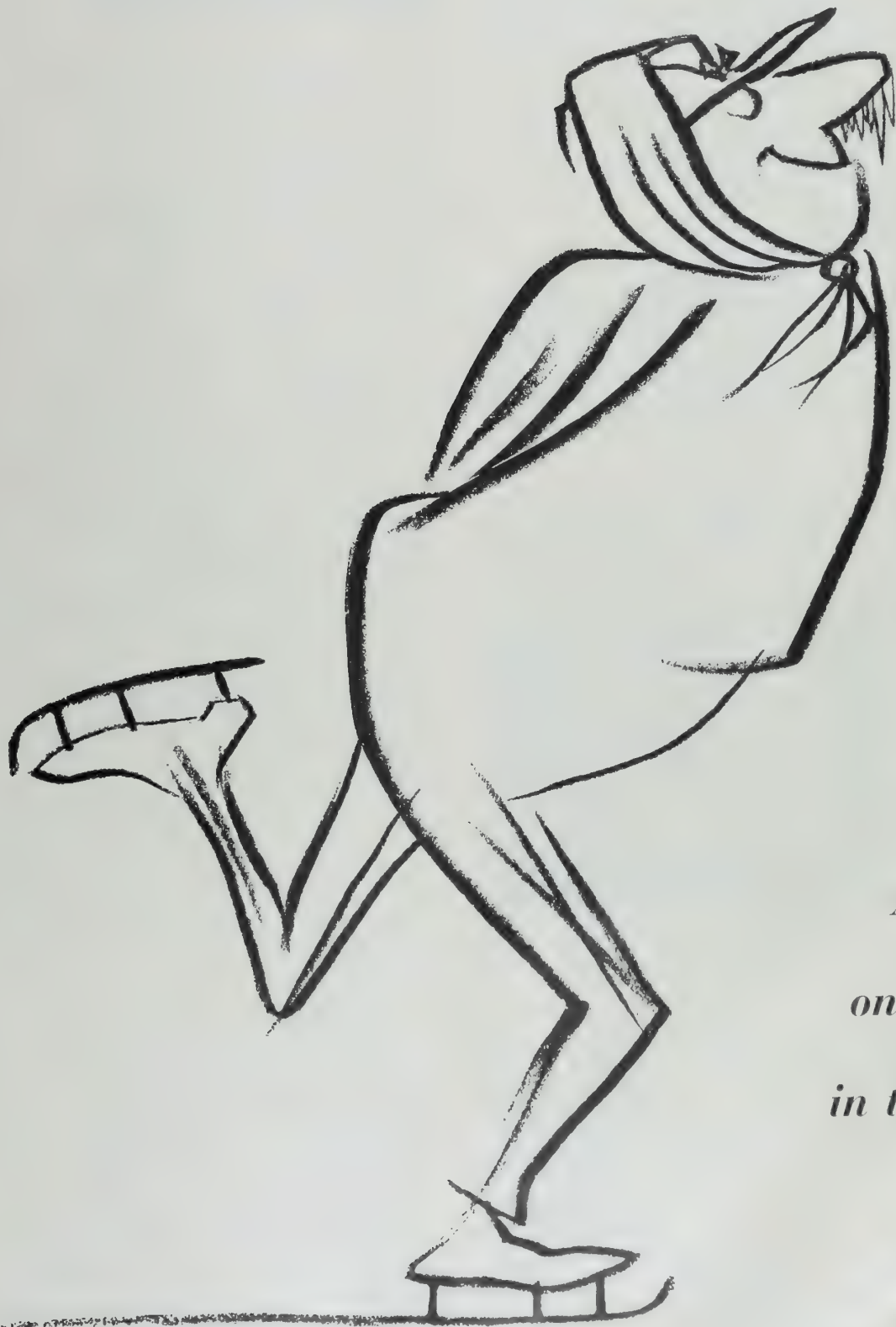
conditioner: electrostatic filter in two 1957 Philco models generates negatively charged ions, which medical research team says will relieve symptoms of air-borne allergies....

NEW MANNER OF COOKING which allows the dieter his favorite foods is put forth in a recent McGraw-Hill book, Low Fat Cookery. Authors Stead and Warren give substitute ingredients in recipes which cut calorie intake without uprooting family eating habits.

For further information on Newsletter items, address your inquiries to the manufacturer.

H & G's GAMBIT

JANUARY, 1957



*A section
on the arts
in the home*

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extra heavy duty boot...
rugged sole... heavy heel...
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PLASTIC BOOT

200

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Guaranteed by
Good Housekeeping
IF NOT AS ADVERTISED THEREIN

COFFEY-HOYT PRODUCTS, INC.

GARDENA, CALIFORNIA

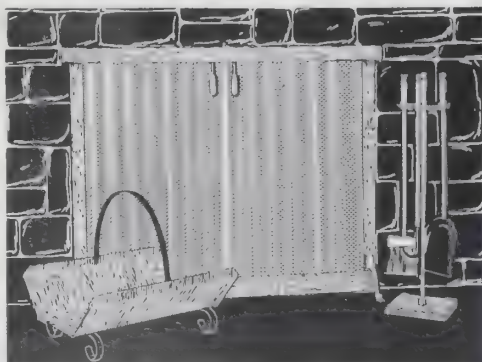
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GAMBIT

Bookshelf

THE BRILLIANCE OF

If Rebecca West's brilliant journalism of late years has made us forget her earlier accomplishments in the art of fiction, the new work from her pen, her first novel since 1936, is a forceful reminder. *The Fountain Overflows* (Viking, \$5) deals with one of the most difficult subjects a writer can tackle; it goes on for 435 pages, and there is not one without its stroke of originality or one on which the story lags.

We offer up this praise of *The Fountain Overflows* in awe. The Aubrey family of whom Miss West writes is a set of insufferable (and on the whole unbelievable) prigs, and Miss West has chosen the most insufferable and the most priggish of the lot, daughter Rose, to be the narrator of her tale. If there is a villain in the piece, it is daughter Cordelia, and she is the only sensible member of the family—indeed, the only attractive one. All this is burden enough for a storyteller to carry through 435 pages, but Miss West compounds the handicaps she has inflicted on her tale by seeming to ask our acceptance of the actuality of poltergeist. No other major writer we can think of would dare today to embody so many intellectually repellent concepts and characters in a novel. Miss West not only dares but brings it off.

Musicianship and money troubles united the Aubreys against the world. Miss West would have us believe that they all loved the corruscating Mr. Aubrey though his feckless gambling kept them in a degrading poverty. The only false notes in the household came from the tortured strings of poor Cordelia's violin and from her dogged determination somehow to be like normal people. The Aubreys were a most unlikely family to become involved in a sensational murder case, but so it happened. What this contact with a harsh world deaf to the intricacies of Mozart did to the Aubreys takes the narrative to its climax.

It is generally agreed that one of fiction's most onerous undertakings is the portrayal of the artist, especially the young artist, in his relation with the insensitive world. It is doubly hard if the artist be a musician, for he exists on a plane unknown to most of us. Miss West explores this relationship with a subtlety unmatched even in Romain Rolland's great *Jean Christophe*. Whether her perceptions are valid we are in no position to say, but they are undeniably and constantly fascinating. The only time she stumbles badly is in her picture of the son of the family, but this shortcoming is common to authors of her sex. The late Marjorie Kinnan Rawlings' Jody in *The Yearling* was the only believable small boy any woman has managed to create in fiction. (Charles Scribner's Sons has just published *The*

Books

Art by Emily Genauer

Verses by Ogden Nash

Music by Roland Gelatt

TV by John Sharnik

Q. & A. by Felicia Maria Sterling

MISS REBECCA WEST

Marjorie Rawlings Reader, \$6. It is recommended to anyone unfamiliar with this greatly gifted writer, whose reputation is bound to grow through the years.)

With *The Fountain Overflows*, we have had two major novels this year whose authors have foregone the temptations of blood letting and pornography and taken the hard road of wit, brilliance and originality. The other, of course, was Edwin O'Connor's gloriously amusing *The Last Hurrah* (Atlantic-Little, Brown, \$4.) It is too early to spot a trend, but let us take fresh hope.

Our favorite war

The flood of books about the American Civil War flows on unchecked. The newest addition is *This Hallowed Ground* (Doubleday, \$5.95) by Bruce Catton, whose *A Stillness at Appomattox* won a Pulitzer Prize in 1954. It is narrative history of the conflict as seen from the Union side with considerable emphasis on the individual soldier, be he a private in the bloody sunken road at Antietam or the redoubtable General Smith gratefully quaffing a julep handed into his tent by a trembling junior officer. It will not enlarge perceptibly the knowledge of even a casual student of the Civil War, but it exercises the fascination that seems to grow and grow as that time of our lost innocence recedes further into the past and more frightening possibilities of human carnage threaten the future.

On travel

Harcourt, Brace & Co. is to be congratulated on its issuance of a new addition of Norman Douglas' classic work on Southern Italy, *Old Calabria* (\$6). This book, which was first published in 1915, is travel writing in the grand manner, worthy of a place on the shelf with Doughty's *Travels in Arabia Deserta*. Douglas' cultural equipment was perfect for the task: he was an archeologist, a botanist, an antiquarian, a linguist, a musician, an erstwhile professional diplomat and, above all, a civilized man. John Davenport has contributed an understanding and illuminating introduction to this new edition.

Douglas' kind has all but disappeared today. The only travel writer who approaches his distinction is Freya Stark, and the same publishing firm has a new book from her, *The Lycian Shore* (\$6). It is an account of a trip by yacht along the coast of Asia Minor with excursions ashore to explore its antiquities. It is worth reading.

—J. H. D.



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FEBRUARY ISSUE ON NEWSSTANDS JANUARY 22

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I SPY

or

The depravity of privacy

By Ogden Nash

My voice is a minor one, but I must raise it;
I come not only to bury privacy, but to praise it.
Yes, this is my long farewell to privacy;
Democracy seems to have turned into a sort of Lady Godivacy.
We are living in an era by publicity bewitched,
Where the Peeping Toms are not blinded, but enriched.
Apparently it is not so much talent that creates the celebrity
As his or her highly publicized excursions into virility

• or muliebrity.

The very paper in which the fishmonger wraps his mackerel
and flounders
Reeks with the temporary attachments of glamorous alley cats
who would have been once ostracized as tramps and bounders.
Keyhole-itis is contagious, and I fear that by our invasion
of the privacy of the people who pay money for their
privacy to be invaded,

Well, we are ourselves degraded;
And now that we can't leave the privacy of public personalities alone
We end up by invading our own.
What puts a neighbor's teeth on edge?
Your growing a hedge.
He is irked because he can't see what you're doing
on your own lawn, raising tulips,

Or swigging juleps.
And curiosity is what he is in his knees up to,
And also exhibitionism, because he not only wants to know
what *you* are doing, he wants you to know what
he's up to,

So he has a picture window to look out through
that he never lowers the blinds on, so you
can't help looking in through it,
And you are forced to observe the nocturnal habits
of him and his kin through it.

Things have reached a pretty pass, even my two goldfish
Jael and Sisera,
Complain that they have no more privacy than a candidate's
viscera—

Well, privacy is a wall,
And something there is that does not love it; namely
the Pry family, Pauline and Paul.



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Turntable

THE GREATEST CELLIST

By Roland Gelatt

In the little French Pyrenean town of Prades the post office is well accustomed to handling excessive quantities of mail. Prades is no ordinary village but the residence of a man who has been for more than 50 years the world's most distinguished cellist, Pablo Casals. Yet even the seasoned Prades post office must have been burdened lately by an avalanche of letters, telegrams, cables and packages, for Casals was born 80 years ago, on December 29. It has been an occasion to inspire messages of respect and affection from every part of the world. And of especial interest to his American admirers is his forthcoming trip to make music at a Casals Festival from April 22nd to May 8th in Puerto Rico, where his mother was born more than a century ago.

When well-known musicians reach a venerable age, it is customary to pay them honor. But for Pablo Casals there is an added dimension in such birthday tributes, beyond and above what men in his profession normally receive. He is revered not only as a musician but also as a man of rare moral fortitude, to many a symbol of individual protest against mass injustice. The late Thomas Mann expressed the reverence in which Casals is held when he wrote a few years ago: "He comports himself in a way which, in truth, ennobles and heightens our understanding of what an artist should be. In our demoralized epoch he is an example of proud and incorruptible integrity." It is plain that Pablo Casals is something more than just a talented musician.

But to become "something more," he had first to become a celebrated cellist. Casals spent the years of apprenticeship in his native Spain, where he studied at first with his father (a church organist) and later at the Royal Conservatory in Madrid. In 1899, at the age of 22, he secured an engagement as soloist with the Lamoureux Orchestra in Paris, where he was acclaimed beyond his most sanguine expectations. *Le Menestrel* reported, "His interpretation (of the Lalo Concerto) demonstrated a co-ordination of technical virtuosity and artistic conception that is ever striven for and rarely attained." Reviews of this order launched him on an international career that kept him touring musical capitals for the next four decades. The United

States, South America, Russia, as well as Europe became acquainted with the short, bald, seriously intent man whose command of the cello evoked universal admiration.

Casals literally revolutionized the technique of cello playing, creating a new discipline of fingering and bowing that has been widely emulated. But, as his debut in Paris had demonstrated, Casals allied this tremendous instrumental skill to significant artistic impulses; he did not employ virtuosity as an end in itself merely to startle audiences. Musicians of all kinds attended Casals' recitals to profit from his unique musical insights, and especially to hear him perform Bach, whose music he animated with a Mediterranean verve and grace that were as convincing as they were unorthodox.

Besides appearing either as recitalist or as soloist with orchestras, Pablo Casals devoted much time to chamber-music concerts with other prominent musicians. The performances and recordings (now unhappily no longer available) of the Casals-Cortot-Thibaud trio provided examples of refined and dedicated musical collaboration such as one seldom encounters. Casals also achieved a reputation as a conductor, principally of his own orchestra in Barcelona. He founded and largely financed it out of his own pocket because he felt that the people deserved a first-rate symphony.

Of such achievements was his career compounded until 1936. That year saw the eruption of civil war in Spain between the elected Republican government and the insurgent forces of General Franco. It saw as well a turning point in the career of Pablo Casals. Up to this time the cellist had spent his energies solely for the glory of music. After that music and political morality became for him inseparable. For Casals the issue was a clear one. He threw himself with all the authority he could bring to bear on the side of the Spanish Republic, performing under fire for his compatriots and giving fund-raising concerts outside of Spain. After the final victory of Franco's forces Casals went into self-imposed exile and vowed never to return to his native land until it enjoyed once again the blessings of a freely elected government. That vow he has maintained.

(Continued on page 17)

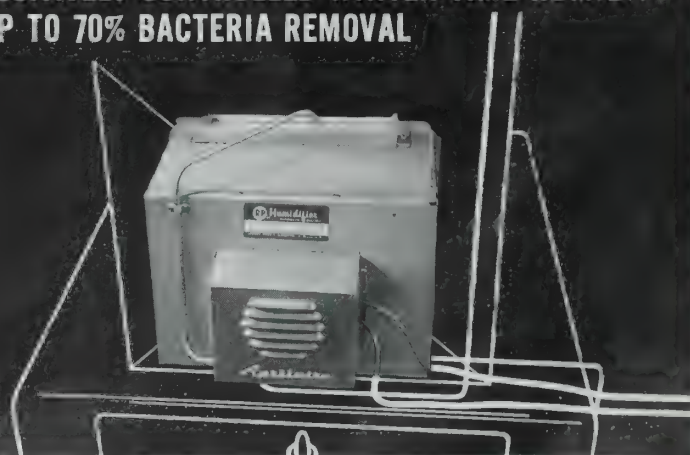


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Home Screen

THE "KIDULTS": HISTORY RIDES AGAIN!

By John Sharnik

I don't know how it works in your family, but around our house the television hours have always been as sharply divided as Korea—on one side, children's shows, on the other, the grown-ups'. The kids generally go away and give us our head once they've seen their pet cartoons, comedians, singers and bronc busters. And, until our turn comes, we elders go quietly about our rug-weaving and candle-dipping, merely tolerating the sounds from the television corner unless they become extravagantly brutal.

That's an old-fashioned arrangement, however. The new pitch in TV programming is the "family adventure show," or "kidult" (a piece of ad agency word-coinage, incidentally, that I'll bet you can't pass anywhere off Madison Avenue). A "kidult", as explained by a spy in a gray flannel suit, who slips words to me now and then from an adjoining seat in the bar car, is "the thing that clients are running around looking for nowadays, with million-dollar checks in their fists"—in other words, another *Disneyland* or *Robin Hood*.

It is the effort to reproduce *Disneyland* or *Robin Hood* that accounts for the striking incidence, on the home screen these evenings, of filmed series involving historical figures and literary subjects in the public domain. *The Adventures of Jim Bowie*, *The Adventures of Sir Lancelot*, *Broken Arrow*, 77th *Bengal Lancers*, *The Buccaneers*—those are just some of the newer ones.

Well, a title like one of those may or may not lure me away from the loom and the tallow pot, but it does sound like something both exciting and nourishing for the little ones, especially when it is introduced with a ringing phrase or two ("hero of the American frontier" . . . "men who lived history" . . . "colorful chapter from the story of an empire in the making"). Those historical and literary overtones give the material an air of wholesomeness. As a parent, you have to go along with a classic. And, who knows, you might just sit in with the kids for a minute or two, to see how things have been going, back there in old Sherwood Forest, since you were a juvenile reader.

I've been sitting in with the

kids lately, myself, and I can report that you'll find things still fairly lively back in Sherwood Forest—and Camelot and points west to the Rio Grande. Still, you may not care to go along with all these classics in their current form.

There is a satisfactory amount of dashing around by various quaint means of transportation, on the trail of various forms of villainy. There are some impressive special effects, such as the ear-filling arrow twang that is used as a kind of theme sound on *Robin Hood* and that is the envy of many an associate producer. (I don't know how they get that sound, but I do know that you get an atomic bomb explosion by playing a certain 78 rpm recording of a Chinese gong at 33⅓. Not a very useful piece of information, now that we've all gone back, *en famille*, to the olden days.)

Finally, there is also some history that certainly slipped by me when I was supposedly learning the stuff. It took a *Jim Bowie* episode, for instance, to acquaint me with the curious role that John James Audubon, the bird artist, played in French politics—inadvertently and from this side of the Atlantic. He was actually thought by some of his French contemporaries to be the lost Dauphin, and a Bourbon restoration plot and counterplot swirled around him for a while, down in Louisiana.

I haven't been able to determine whether or not, as the sponsor suggested, it was Bowie who saved Audubon from the plotters. (Audubon's path did often cross that of a frontier colonel named Daniel Boone, but I guess we'll have to leave that to another sponsor.) Some liberties have also been taken, in *Sir Lancelot*, with the character of Merlin the magician, unless my memory is faulty. He is played as a benevolent fraud, whose magic is based on advance information and elementary chemistry, rather than mystic powers. But this strikes me as an amusing invention. Anyway, you've got to allow some rewriting of literature and history for the sake of drama.

Curiously, though, for all the action and the period color, much of what I've been looking at isn't very dramatic. The Olde England stories, *Robin Hood* and *Sir Lancelot*, do manage a certain

brisk pace—some good acting helps them along—but in some of the others, where the acting is straight out of horse opera, the elements of suspense and surprise are missing. Maybe it's because what they often give us is neither quite history *nor* drama but mere violence, dressed up in old clothes. From some of these programs you get the idea that the destiny of nations was largely shaped by pistol whippings, sluggings and various other forms of gangland sadism.

I don't mean to say that the heroes themselves indulge in this kind of brutality. They are handy men, all right, with the long rifle, the cutlass or—in Bowie's case—an especially unpleasant sort of carving knife. But some of the leading men wield these instruments with the grim reluctance of a high-principled private eye, and some are characterized by a Sunday school pallor (in that respect, *Robin Hood* isn't much different from *Jim Bowie*). All the original blood seems to have been drained out of these heroes; each is even overshadowed by his own special weapon, which is given a fearful kind of personality of its own.

There is a great emphasis on the weapons and on their use in scenes of violence by which, in these samples, all great issues of the past appear to have arisen and to have been decided. And the decision is often arrived at by a curiously stilted sequence of events—again out of horse opera—in which the hero is first inveigled off the scene by some transparent piece of plotting, and then reintroduced at just the right time and place, bearing the weapon that identifies him. The emergence of the weapon is the climax, like the emergence of Superman's cosmic power. It is, in fact, a kind of Superman view of history—one that I wouldn't care to see taken up by any generation.

Those are some of the things you can expect if you decide to get with the family adventure trend. There is enough of the more sensible, better-played shows to keep the youngsters happy. And there is just enough of the bad to keep us older folks on our toes, exercising the ability that separates the kids from the ults—the ability to spot a phony and switch it off, even when it has been brought on in the guise of history, wrapped in patriotic banners. END

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Turntable

(Continued from page 15)

Casals disappeared from view during World War II. It was widely feared that he had been taken prisoner when Hitler's armies invaded France. But somehow he remained unmolested and spent the war in Prades, a dusty town on the French side of the Pyrenees, doing what he could for the miserable Spanish refugees in that area and practicing, practicing on his cello. Shortly after V-E Day Casals gave a few triumphant concerts in England and France. But once again political considerations intruded on his musical career. Casals had expected the Allies to restore democratic government to Spain; when he realized that this was not to be, he canceled all further engagements and resumed his exile in Prades. In 1950, friends prevailed upon him to take part in a special Bach festival in Prades itself. Each year since then he has participated, along with other well-known musicians, in similar festivals.

This extraordinary musician has fortunately given us, and posterity, a number of extraordinary recordings. In the years preceding World War II, he accomplished an extensive recording program for Victor's European affiliates, but only one example of a major work is presently available in Victor's LP catalogue: the Dvorak Cello Concerto, in which Casals is accompanied by the Czech Philharmonic Orchestra under George Szell's direction. *Grove's Dictionary of Music and Musicians* characterizes this as "a rendering which seems destined to mark a standard for generations." It is certainly all of that. Casals was 60 when the recording was made, at the very fullness of his instrumental powers, and he was working with an orchestra that had the Dvorak idiom in its blood. It is a fine concerto, the Dvorak, probably the most satisfactory cello concerto in the repertoire, and Casals and his Czech associates endow it with a magic that it does not ordinarily possess. From the gutty thwack with which the cellist launches his opening cadenza to the last long-held notes in the epilogue, this performance dazzlingly displays virtuosity and imagination. Any record collection is incomplete that does not include

RCA Victor LCT 1026, one of the undeniable masterpieces of recorded music.

Beginning with the 1950 Prades Festival, Casals has been recording for Columbia, both as cellist and as conductor. It would be misleading to assert that Casals in his mid-70's played with quite the dexterity and tonal control of his younger days, but the deterioration of technique has been very slight and the musicianship is as compelling as ever—at times even more compelling, perhaps. "If you want me to weep," wrote the Roman poet Horace, "you must first grieve yourself." Is it completely fanciful to suggest that the disappointments and loneliness of Casals' old age have served to deepen his interpretative gifts? The opening theme of Beethoven's Sonata in A, which he has recorded with the pianist Rudolf Serkin (Columbia ML 4878), is enunciated with a noble, almost grief-stricken majesty that is profoundly affecting. But late-vintage Casals is by no means all melancholy. The Scherzo in that same sonata, for instance, is made to bubble with all the jaunty delicacy it demands. I find this one of the best of Casals' latter-day recordings. Another warmly conceived performance is Schubert's Trio in E-flat, in which Casals is joined by the pianist Horszowski and the violinist Alexander Schneider (Columbia ML 4716). The Schumann Cello Concerto, a diffuse work, is worth having for the individual illuminations that Casals applies (Columbia ML 4926).

Casals inveighs against the notion that musical interpretation should be objective. He injects himself into everything he plays and tries always to discern the music that lies behind the written notes. This attitude prevails in all his recordings, particularly in the recent ones, which at times have an almost improvisatory quality. One feels that Casals has purposely created an extemporaneous atmosphere in order to prove that a performance, even if not mechanically perfect, can be convincingly beautiful. If such was his purpose, the listener need only add a contented Q. E. D.

END

Correction

In the November issue H&G mistakenly referred to James Montgomery Flagg as "the late" Mr. Flagg. This famous magazine illustrator, whose extraordinarily productive career in both writing and painting began in 1890 on the old St. Nicholas Magazine, is very much alive, and will observe his 80th birthday in June. His home is in New York City. H&G regrets the error and wants to be first to salute him on his anniversary.



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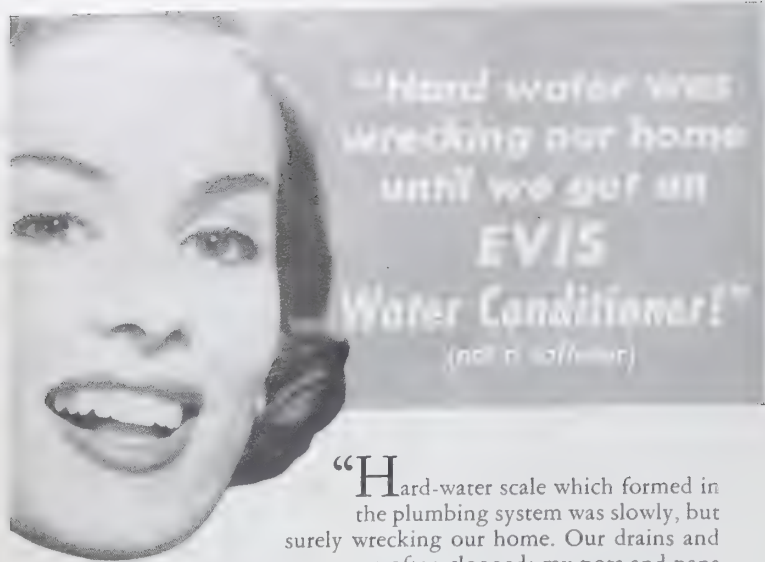
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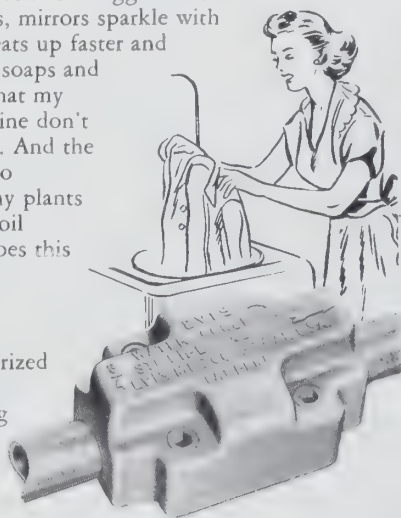
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Antiques

QUESTIONS &

This column is devoted to questions about old things. Letters will be answered either on this page or by mail. No attempt at evaluating antiques will be made. One question to a letter, please.



I have been told this is an original Gros portrait of Napoleon. Please tell me about the painter and his works. D.C.—El Monte, California

Baron Antoine Jean Gros (1771-1835) was presented to Napoleon in Milan in 1796 by Josephine and painted the great Corsican many times. One of his most famous canvases, now in the Louvre, is the stirring portrait of Napoleon on the Bridge of Arcole carrying the tricolor of the new Republic.

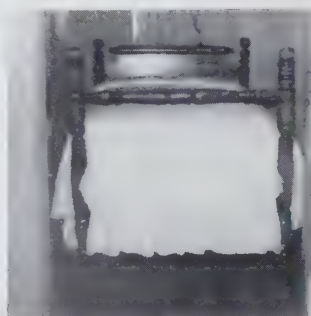


Can you decipher these marks on my silver tea and coffee service? The pots have bird's-head spouts.

A.E.H.—Laguna Beach, California



The conjunction of the triple-leaved pineapple with the star and crescent punch indicates Augsburg between the years 1690 and 1705. The N, on the other hand, is either an unrecorded maker's mark or the town mark for Nuremberg, where additional pieces for your set may have been made.



I have an old rope-laced bed purchased from a lady who inherited it from a Massachusetts relative. What can you tell me about it?
C.L.—Rosalia, Kansas

Your photograph indicates an American low-post bed of 1830 to 1850. These are found fairly generally east of the Mississippi, usually made of local hardwoods.

ANSWERS By Felicia Marie Sterling



Can you tell me something about the style and background of my dark oak chest? B.M.—Stamford, Connecticut

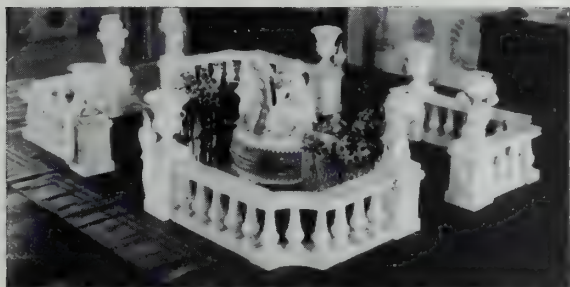
The style of this cassone is distinctly of the late Italian Renaissance. Such forms as the arched panels and lunette frieze reappeared in other parts of Europe in the 18th century.



"Severus
Bararia

This was given to us by a friend. Please tell me about it. The plate is my mother's. I am 9 years old. P.F. Jr.—Longview, Texas

This is the trademark of the F. Thomas porcelain factory, which was founded in 1903 at Marktrechwitz, Germany.



Can you identify this table set for me?

J.D.C.Jr.—Fairfield, Connecticut

From the indistinct mark that accompanied your photograph it would seem that this bisque garniture was made at the art porcelain factory of Karl Ens, founded in 1898 in the Thuringian town of Volkstedt-Rudolstadt.



PN S

I have recently acquired an oval tray with these marks. I would like to know age, origin and quality. F.D.—West Chicago, Illinois

Although not silver, your tray is of considerably more than routine interest. The truncated rectangle mark was used by James Dixon & Sons of Sheffield, England, from 1835 on; it is usually seen on articles made by the process of fusing silver on copper. In 1836 Dixon was granted a patent for plating on nickel silver, an improvement over the copper in color. The little letters PNS on your tray mean "Plated Nickel Silver", and make the piece transitional between the original process and that of electroplating, which revolutionized the industry in the 1840's.

END



REFRIGERATORS & FREEZERS

Revco, the key to kitchen charm

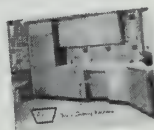
Yesterday, built-ins were a trend . . . today, they are one of the most important factors in the future value, beauty and convenience of the home. For the bedroom, for the bathroom, for the living room, and most importantly for the kitchen, with ranges, washers, dryers and REVCO BILT-IN refrigerators and freezers.

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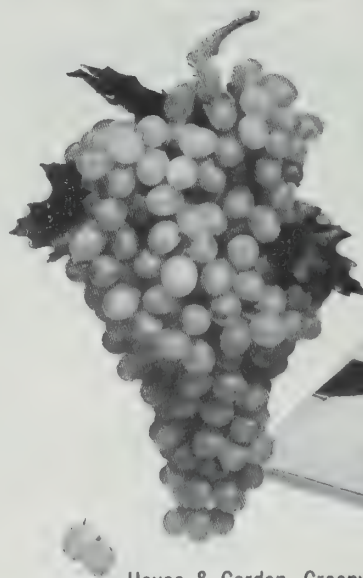
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British House & Garden's

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Art

THE PRIVATE WORLD OF ABSTRACT ART

By Emily Genauer

The charge most frequently leveled against American painters today is that they make a fetish of obscurity. Deliberately, it is held, they paint pictures so private in their symbolism and their associations that the spectator ignorant of an artist's case history is incapable of enjoying or understanding his work. Studios, to judge from what comes out of them, might be chambers hermetically sealed against the color and the vigor of the crowd, of everyday life, of the larger world.

And it is true that to a great many persons a visit through a museum or gallery hung with contemporary art is like a walk down a hotel corridor past a succession of closed doors. The doors may be gaily decorated. Perhaps they're just slightly ajar, so the passer-by overhears fragments of conversation that yet remain unintelligible. Possibly the doors are of opaque glass, and he gets blurred glimpses of shadowy figures moving on the other side. But the pictures, which should be open doors to experience, remain barriers. The experience is a frustrating one, and too many persons leave the scene in anger.

This is a great pity. For if many abstract pictures today are closed doors to the disappointed stranger in the halls of modern art, they are more easily opened than he realizes. Nor will the gesture of pushing them open be a violation of privacy. The painter may indeed be a withdrawn, lonely man plumbing his neuroses. Be sure, if his pictures are on exhibition, that he wants to share his findings, his intuitions, his dreams. Now there are painters who do not. One of them, Walter Rauschenberg, recently exhibited in a reputable New York gallery canvases entirely blank except for the suggestion of a shadow falling across the picture surface. A few—Clyfford Still is an example—generally refuse to exhibit altogether. Still says, "Demands for communication are both presumptuous and irrelevant." And at least one—the world famous painter, Marcel Duchamp, whose "Nude Descending the Stairs" shocked America almost 50 years ago but today is one of the prized possessions of the Philadelphia Museum of Art—carried to the ul-

timate his distaste for communication and just stopped painting in order to spend his days playing chess.

With such fanaticism we are not here concerned. Starting with the fact that the majority of pictures being painted today are abstract, and proceeding to the assumption that the artists who exhibit them hope they will find an admiring and sympathetic audience, the question may still be asked by persons of normal perception and sensitivity and perhaps even better than average education, "Why does the artist paint so private a world that we cannot follow him into it?"

To this there is no easy answer. Perhaps the one most often true is that in our so-called public world the artist feels he cannot compete. He would have no choice but to pit himself against the continuous assault of the socko billboard, the 40-foot-tall popular idols of the movie advertisement, the glaring headlines, the gossip columns, the pressure for conformity, brevity and the commonplace, the "tells all" psychology that has people opening their doors to millions of viewers, or baring their secrets to the Inquiring Reporter.

And therefore many artists have taken the alternative course, the one that avoids fact and explores fancy, that seeks intensity of feeling instead of clarity, that substitutes mood for matter, that values the heart-to-heart over the person-to-person encounter. In so doing they ask the spectator to forego his normally passive role as receiver of stock images and to undertake an active one. The first action he must take is, in a manner of speaking, to push open the door and enter the painter's private world.

Once inside, if the artist has integrity, imagination and skill, and if along with these he has a temperament with which the visitor can establish a rapport, the latter may find he is far more at home than he could possibly have imagined. Rapport is the important word here. Painting is always the projection of a personality. And there are personalities with whom one can in no circumstance

(Continued on page 98)

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4 Place du Palais Bourbon, Paris 7

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House & Garden is published by

The Condé Nast Publications Inc.

Editorial and Advertising Offices:

420 Lexington Ave., New York 17, N. Y.

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House & Garden

January, 1957

A YEAR OF GRACES

While we would hope that the new year may be especially influenced by divine favor, the words on the cover of this issue of H&G that describe 1957 as a year of grace are concerned with other kinds of grace. They are intended to suggest a time in which, quite simply, our living is to become more becoming.

Indeed, Aglaia, Euphrosyne and Thalia, the sister Graces, who in Greek mythology preside over all that is beautiful and refined and pleasing in nature and in human life, might well be evoked once more to reign over the arts of living in 1957. For, as the forecast published on the following pages points out, we have reached a new stage in our pursuit of those arts.

The last dozen busy, prosperous years of building and creating have been accompanied by a wide growth of extraordinary discernment and taste. One welcome result is that this age of wealth may be largely spared the pretentious display of opulence common to so many previous ones. There is, we feel hopeful, to be no return to the would-be elegance of the tasseled turn of the century. In the end we will rise up and reject those things that are designed only to look fancy, different and expensive. The new emphasis in the arts of living is on refinement.

Ours, as the forecast further suggests, is a time for synthesis in design. Some houses and some furnishings designed in our time promise to achieve an enduring distinction that will make them in their turn the period pieces of this age. Such designs we will cling to and refine. Happily today there is less preoccupation with novelty for its own sake and even less interest in poor imitations of old styles. Rather we seem to be re-establishing the logical and necessary link between what was good in the past and what at the present would seem to have lasting merit.

The full time and considerable talents of more artists and craftsmen now are given over to refining the proportion, line, color and finish of home furnishings than perhaps ever before. The fruit of such efforts will be the grace with which we may live this year.

W. H. L. JR.

FORECAST

1957

In this exciting, wonderful era of ours, the technicians and artists whose ideas enrich and beautify our homes produce their creations so fast we are hard put to keep up. Each year brings a bounty of new things and imaginative refinements of the old. Comes now the season to raise the curtain on 1957 and see what the decorative arts will offer to make our homes more efficient, more comfortable, more beautiful. Last year H&G forecast the Low Look in furniture. It is all around us today, and equally imaginative (and practical) developments are in the offing. We are entering a phase in which the starkness of contemporary design will give way to the softening influence of man's ever recurring love of the opulent. It is a turning point in the decorative trend, and turning points always are exciting. Out of the play of influences will emerge a style not altogether new, but never altogether old. No one can say what the ultimate trend will be, but these Forecasts for '57 are signposts along the way.

The White Look Classic white is coming into its own. Used throughout a room or as background for bold accents, it takes on the quality of wood tones and other colors in the scheme. New non-perishable materials (washable leather, nylon, Dacron, Orlon, textured vinyl) make white practical. You will see it in different weights of material and different values from chalk to ecru and light beige.

The Historic Look

More fine houses in the traditional styles will be built in 1957, and for the first time in years adaptation of traditional architecture will appear in tract developments. The interest in traditional architecture is as lively in California, forefront of the contemporary movement, as in the East.

DRAWINGS BY ARNO STERNGLASS

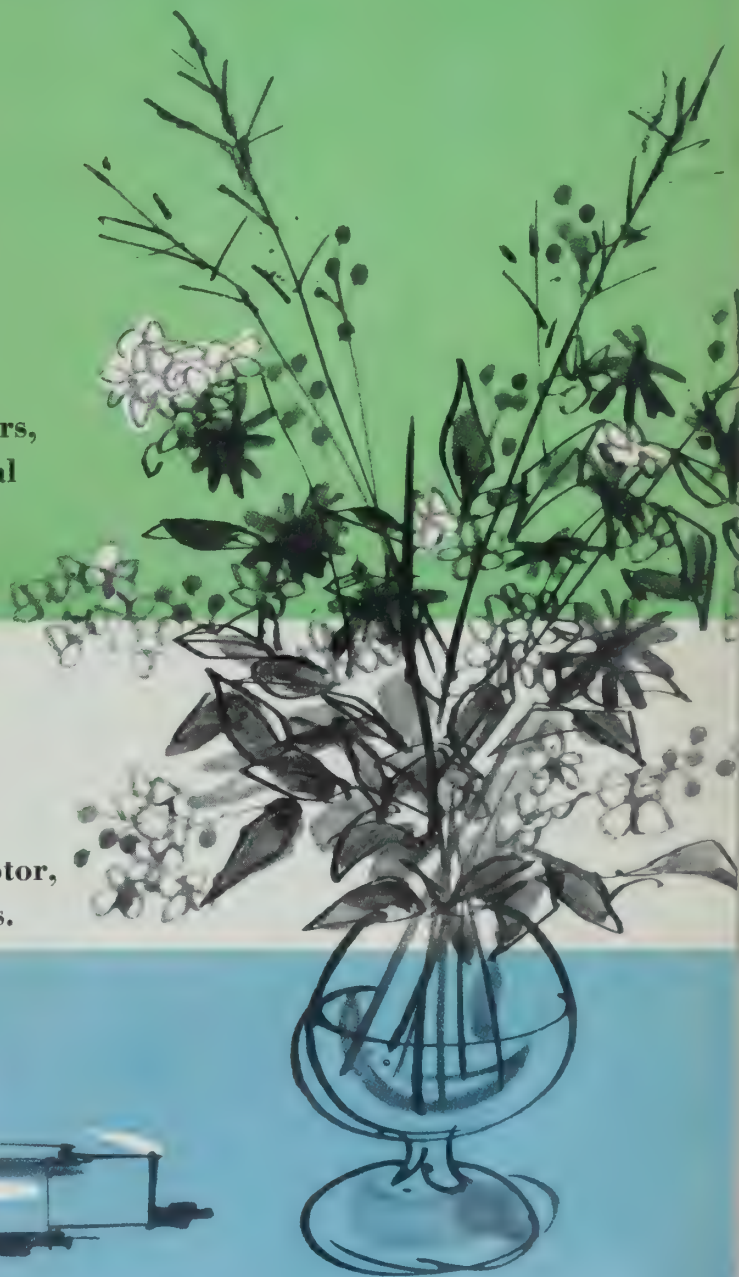


Oriental Influence

remains strong in architecture as well as decorating. In architecture the use of post and beam construction, sliding windows and walls and Oriental ornamentation is spreading eastward from the West Coast. In decorating East Indian and Persian motifs in rich textural weaves with gold and metallic yarns will share the stage with Japanese design.

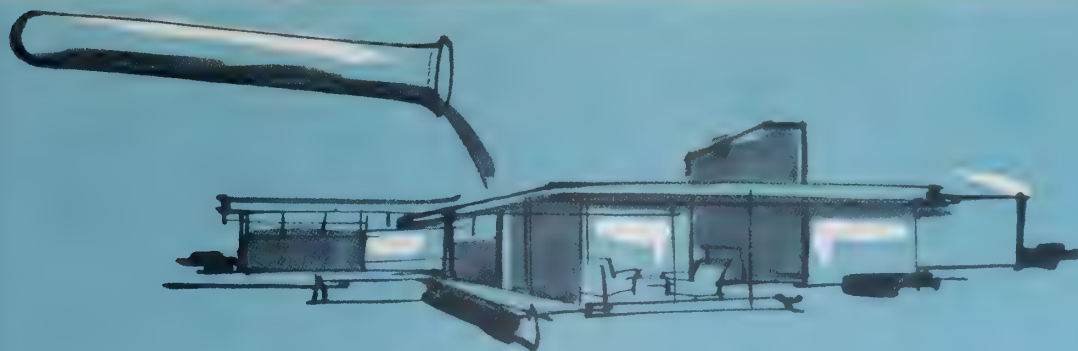
The Wildflower Look

Floral patterns will be in favor for fabrics and wallpapers, but a new freedom in design is notable. The symmetrical bouquets of posies so familiar to our fathers will be less in evidence; the patterns will have the random profusion of wildflowers brightening a summer field.



Machine Age Housekeeping

The built-in vacuum cleaning system long used in public buildings is appearing in private houses: one central motor, wall outlets in handy places, tubing installed in the walls.



Houses from a Test Tube

will come a step closer in '57. Plastic materials which need no paint but come in a wide range of colors are being developed for roofing, outside walls and window frames. The rain will do the washing.

(Continued)

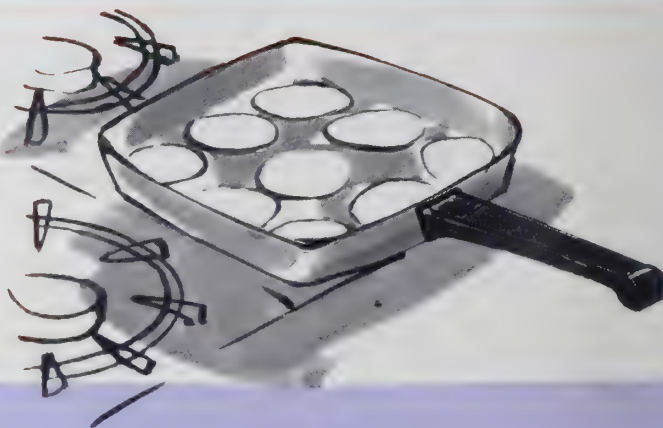


Push-button Bouquets

Vending machines for flowers will offer, 24 hours a day, a choice of bunches in single colors or mixed colors, America's technological improvement on Europe's ubiquitous flower stalls.

Squared-off Kitchens

For neater fit and cleaner lines, kitchen appliances and cabinets are losing their curves. (So are pots and pans.) Yellow is the new favorite in kitchen colors.



Split-level Plants

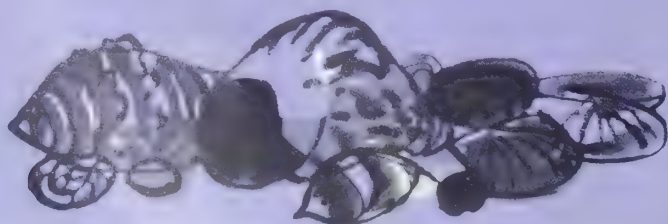
New configurations in houses—new configurations in plants, and with them the low look in foundation planting.

Look for spreading yews instead of upright yews, prostrate junipers in the place of upright ones.

1957 color for the garden: Yellow is icumen in.

The Shell Motive

Venus emerging from the conch is an age-old symbol of beauty, and the shell is being revived in '57 as a delicate decorative motif for wallpaper, fabrics, silver, plates and accessories.





Pavilions

will dot the nation's gardens this summer. The contemporary version of the summer house is a cool vantage point at which to enjoy the breeze and the green lawn and colorful flower borders to which you have devoted thought and labor.

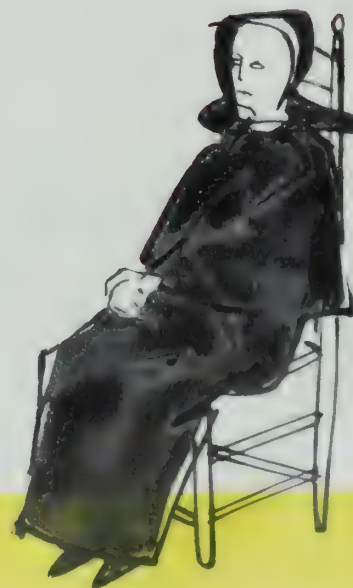


The Low Look

characteristic of Detroit's gleaming new models will increase its influence on furniture design in 1957. Casual pieces for indoor and outdoor use will flaunt new colors: hyacinth, pink, blue and (the one to watch) apricot.

The Shakers

Furniture designs created by this austere early American sect are being adapted for today's homes. The gentle curves and lean lines go well with simple contemporary interiors. Surface enrichment with marquetry is a furniture trend, too.



For the Gourmet

Frozen dishes from world famous restaurants in Paris and New York will lend distinction to the nation's dining tables. Specialties from New York's Chambord and Luchow's are available, and so are fancy canned foods (wild boar is one) from abroad.



DECORATING WITH A FUTURE

For an advance glimpse of some important turns American decoration will take in 1957, this small Palladian house in Beverly Hills, California, is worth study. The decorating scheme makes great use of white, a forecast color for the year. It emphasizes formality (a new, sensible formality stripped of ostentation and clutter), but still retains the invitation of comfort to be lived in. Period pieces from England, France and Italy are mixed with contemporary furnishings, but restraint in the selection and use of them has been insisted on. Through the year all these concepts will have a widening influence on the appearance of the American home and on its moods.



Set in a formal garden on a wooded hillside in Beverly Hills, this house reminds one of a jewel box in the effective way it displays the possessions of its owners, Mr. and Mrs. Paul Granard. Mr. Granard, a decorator, applied his professional philosophy to the creation of a simplified modern background for traditional and contemporary furnishings in a fundamentally classical setting. He opposes excessive decoration and thinks that most houses have too much furniture in them. IN THE DINING ROOM, opposite, the floor was scraped, then grooved in blocks and stained a rich teakwood color. It was left bare. The walls and ceiling are covered in an old French paper with fruit motif in 14-carat gold to make the room appear larger. The room centers on a small round Regency table and chairs with black patent leather seats. Antique Italian pedestals with French Regency blackamoors draw the eye to the four corners of the room and emphasize its high ceiling. Through the double doors is the white-walled living room. ON THE TERRACE, left, cement scored like the wood floors indoors and painted black sets off a pleasant "potted garden." An Italian lead sundial is the focal point on the light blue wall. At the enclosed end of the terrace are hung Japanese garden bells. Metal chairs with black and white webbing punctuate the setting. The house was designed by Sumner Spaulding, A.I.A.

(Continued)





LYON



COLLECTIONS contribute color, pattern and sparkle

Good decoration, Mr. Granard believes, is not a matter of "slavishly" following trends or rigidly adhering to periods but of expressing personality with furnishings of fine design. In keeping with this philosophy, attention is directed to the collections of pictures and art objects. PICTURE WALL behind the sofa, opposite, is a composition of color-washed pencil drawings executed by Sir Thomas Lawrence around 1769. The pictures are framed alike in gold with blue taffeta mats. Light passing through CRYSTAL PAPERWEIGHTS arranged on a Louis XV backgammon table behind a sofa sparkles and gleams. An unusual collection of BLACKAMOORS lines the shelves of an antique Italian fruitwood cabinet, above, flanked by Venetian chairs. The blackamoors are French Regency bronze figures. ANTIQUE OAK CARVING from a single piece of wood accents the fireplace wall. Marble veneer on the fireplace and hearth has been painted black so as not to compete with the furnishings. On each side of the fireplace are carved gold and white Venetian consoles with intarsia marble tops. Symmetry of balanced furniture arrangements, simplicity of an all-white background bring serene harmony to the room.

(Continued)





INDIVIDUALITY is the keynote in decorating the bedrooms

White walls are a dramatic background for the antique pieces in the bedrooms. THE STUDY GUEST ROOM is furnished with a mixture of Italian and French pieces. Placed in front of the window is an early Italian desk. A pair of bold Piranesi prints framed in black with gold mats flanks it. The window is hung with neat pleated shades instead of curtains. A subtle touch of color is introduced in the apricot raw silk on the Louis XV bench. At one side of the room a cabinet designed by the owner holds books. Against the opposite wall is an early 19th-century folding bed (a Napoleonic officer's traveling bed) of gilded iron. Its decorative frame contrasts with the simple lines of the Directoire end tables. The walls are white and the floors, as in other rooms, are stained to resemble teakwood. THE WHITE-WALLED BEDROOM shown on the opposite page is a foil for strong color. A quilted material in garnet red is used on the headboard, bedspread, pillows, armchair, ottoman and desk chair. The color is repeated on painted cabinets used as night tables at each side of the bed. Above an antique Italian shelf at the entrance to the room is a pair of delicate ivory miniatures framed in gold, hung at eye level. The desk is in front of the window. It was designed by Mr. Granard on Italian Provincial lines to harmonize with other pieces in





the room. A French opaline and bronze oil lamp was wired to make a three-way desk lamp. On the dresser, shown below, Mrs. Granard's collection of antique jewelry is displayed on a black lacquered pallet. An elaborate gilt fire-screen has been made into an ornamental dresser mirror. Notice how simple arrangements of a single flower variety or a single blossom by itself add freshness and vitality. Unfilled wall space over the dresser and the bed becomes a decorative asset; against it the outlines of the flowers and the accessories stand out. In this room, as in all the rooms of the house, clutter has been eliminated and interest focused on objects and arrangements that reflect the owners' tastes.



privacy

By PHYLLIS McGINLEY

There is a house out of my childhood which I recall with peculiar nostalgia. It did not belong to my own family but to a grand-aunt whom I occasionally used to visit in the summers. Aunt Jeanette was a widow and she had lived, forever, it seemed to me, in an ugly turreted piece of Victoriana with a basement kitchen and a garden primly bedded with salvia and canna lilies. Her benevolences were austere. She had no children and few friends with children, nor did she bother to provide me with much amusement. In that house was no closetful of toys, no conscious device for trapping children's fancies. She let me accompany her shopping, gave me a great deal of lemonade, and I was permitted all the time I liked in the local library; but if there were treats like picnics and excursions I have forgotten them. I remember only that she taught me several different ways of playing solitaire.

I loved that fortnight with Aunt Jeanette, however, for something dearer than entertainment—and that was the bedroom where she always let me sleep. It was alone in a cupola. An eccentric, spiraling set of stairs led up to it from the second floor. It had no bathroom near and only two of its four windows opened. In hot weather it must have been un-

bearably stuffy for anyone over 12 years old. But it was sweetly, entirely, irresistibly private. No eyes peered in on me, no household voice reached me once I shut the door. I could look out over treetops and imagine myself anything from Rapunzel to the Little Lame Prince. Aunt Jeanette was strict about mealtimes but otherwise tranquil about my non-appearances, and never before or since have I had such a heady sense of being mistress of my own domain.

I always returned home reluctantly, and am not yet able to pass a place of that period without wishing it belonged to me. Recently, in our village, a rococo house went on the market and I rushed around to it at once with the real-estate dealer, plans for remodeling it hot in my head. But its architect had been a cheat. There were no stairs to any aerie, the cupola being nothing but an exterior decoration—literally a hollow sham. So ended my dreams of a tower. I went back to my stubborn daily struggle for a genuine retreat, one unviolated by visitors, maids, progeny, or the telephone.

Now I am quite the opposite of a recluse. I like parties and people, fiercely cherish my friends. I am perfectly willing to put up lodgers for the night, out-of-town guests, relatives, and frequent hordes of young ladies who leave their slippers under every sofa and invite their young men to make themselves free with the refrigerator. But I have never lost my longing for privacy, that most civilized of luxuries, and perhaps the one most difficult to get.

Sometimes I think people have forgotten it *is* a luxury. This is an age which puts a premium on "togetherness," on the extroverted soul. From infancy at home, from kindergarten at school, citizens are taught that they must adjust to

noise

Of all the invaders of privacy in the home, noise is the worst offender. It was not always so. In some households of only 50 years ago Sundays were lived in whispers. No Elvis Presley bawled from the megaphone of Mr. Edison's gramophone. Mr. Bell's telephone hung sedately on the wall, out of reach of the sprawling teen-ager (who had not even discovered he was a "teen-ager"). TV was a Jules Verne dream. Children had yet to decide to be heard as well as seen.

Now the shackles are off, and the volume is turned all the way up. Today's way of living has welded us willy nilly into the "happy" family group, and each of us has come

to the gathering place with a favorite noise maker. The crunch of the plastic fire engine is loud in the land. And if the hubbub of our domestic bliss seems loud, it is drowned in the all pervading cacaphony of the society outside our door.

Acoustics engineers have calculated that if all New York City's 8,000,000 people were to shout in unison, "Happy Birthday, Mayor Wagner!" the roar, as recorded in decibels on a sound-level meter, would approximate the noise of a single jet transport taking off. Such a demonstration for Mayor Wagner is not likely to assail the public peace, but the jet airplane is an acoustically painful reality. Jets blast off on their appointed rounds every few minutes in the U. S., and their ear-splitting reverberations already constitute a public problem.

Not long ago a high-ranking Air Force officer, active in the Air Force's noise abatement program, was cruising above

a public mold. Heads of government are judged as much on their ability to "mingle" as on their gifts of statesmanship. Business expects its executives to have a folksy way with stockholders, be open with the press, and marry wives who conform to an approved gregarious pattern. Anonymity we seem to fear as if, in losing touch with multitudes, we also lose touch with ourselves. It used to be said that gentlefolk had their names in the papers only three times in their lives—when they were born, when they married, when they died. Now no one seems to mind name or picture published in any medium, complete with the most intimate details. Scottish Lords stand for their portraits, praising plaid sox. American families sail on their national steamship lines and approve them all in print. Librettists write musical comedies lampooning female ambassadors or important international marriages, and the living prototypes of their characters are expected to take the matter in good fun. It isn't considered sporting to object to being goldfish.

On the same public plan we build our dwelling places. Where in many a modern house, can one hide? (And every being—cat, dog, parakeet, or man—wants sanctuary now and then.) We discard partitions and put up dividers. Family rooms take the place of parlors. Picture windows look not onto seas or mountains or even shrubberies but into the picture windows of the neighbors. Hedges come down, gardens go unwallled; and we have nearly forgotten that the inventor of that door which first shut against intrusion was as much mankind's benefactor as he who thought up the wheel. I suspect that in a majority of the bungalows sprouting across the country, like toadstools after a rain, the only

apartment left for a citadel is the bathroom. In our commendable search for light, air, sunshine and, of course, economy, privacy has been the chief sacrifice.

Yet who could deny that privacy is a jewel? It has always been the mark of privilege, the distinguishing feature of a truly urbane culture. Out of the cave, the tribal tepee, the pueblo, the community fortress, man emerged to build himself a house of his own with a shelter in it for himself and his diversions. Every age has seen it so. The poor might have to huddle together in cities for need's sake, and the frontiersman cling to his neighbors for the sake of protection. But in each civilization as it advanced those who could afford it chose the luxury of a withdrawing place. Egyptians planned vine-hung gardens; the Greeks had their porticos and sea-side villas; the Romans planned atria inside their houses; English gentlemen retired into their country seats guarded by parks and lime-walks and disciplined stone walls. Privacy was considered as worth striving for as hallmarked silver or linen sheets to one's bed.

Then why, in this country of abundance, have we undervalued it? The miracle of our culture is that so many graces which once only the very rich could enjoy have been made available to all, or nearly all. Only the great man once had his own carriage. It was the privileged few who ate fruit out of season, traveled to foreign parts, could keep warm in winter and clean at any time of day. Now 200 horses carry the artisan to his work, and he likely dines on beef-steak and salad and strawberry short-cake like a gourmet any January evening. Everybody—or nearly everybody—can read and write, buy a book, (Continued on page 98)

First in H&G's 1957 Building Series

Dayton, Ohio, at 300 knots in an F-100 Super Sabre. When he dropped his pencil and bent over to pick it up, he accidentally nudged the controls. The plane, exploding through the sound barrier, set off a shattering thunderclap heard in several counties. The sonic boom jarred a fire alarm into action at the Dayton State Hospital, where 1,800 mentally ill patients were sheltered, and seven fire engines rushed to the scene. Buildings trembled; rush-hour traffic was snarled. Supremely appalled by his little slip, the officer said, "I had no intention of causing any commotion."

Here, inadvertently stated, is the crux of the great American noise dilemma. Except for a sprinkling of willful malcontents, most noisemakers—which is to say, most Americans—never intend to cause a commotion. Quite the contrary, in fact. Planemakers urge us to think of the jet's sonic boom not as a traumatizing shock but as "your

New Sound of Freedom!" Monster tractor-trailers are designed not to jar us loose from our wits but to haul goods that enrich our lives. Boiler factories, outboard motorboats, juke boxes, washing machines and roller skates all exist to make our working hours easier or our playtime happier. But hardly a major American city is without a noise abatement program. In principle everyone supports any measure to reduce the incidence of "boilermaker's ear." The problem is where and how to begin.

Acoustics experts define noise as unwanted sound, although they know this by no means tells the whole story. The definition tends to break down when two scientists (or, for that matter, when you and your neighbor) try to agree on whether a sound is wanted or unwanted. The decibel system for measuring relative degrees of loudness is often of little help. Many soft sounds are (Continued on page 62)

Seclusion by design

Americans are a wonderfully gregarious people who love the company of their neighbors—most of the time. We love the outdoors, too. But in planning a house few are willing to surrender all claim to privacy. So, we are faced with a problem. As land prices rise and lot sizes shrink, can we afford such luxury? Is it possible in today's tight surroundings to enjoy glass walls and outdoor entertaining and still cherish privacy? The answer is yes. The open plan, as it knocks down partition after partition, is not destined to rob us of a final refuge from the hammerings of an unbearable congeniality. You can have privacy in a contemporary pattern of living. The two houses shown here prove it.

BEHIND A CAMOUFLAGE OF SCREENS AND WALLS: BLESSED SOLITUDE

Nine magnificent oak trees on a corner lot in suburban Los Angeles caught the eye of architect Frederick E. Emmons when he looked for a site for his own home. It was the lot he wanted, but he had to contrive a plan that would save the oaks and at the same time assure his privacy from nearby houses and busy street traffic. His solution, at the cost of only two oaks, is shown in these pictures. The house is L-shaped with a glass-walled entrance vestibule connecting the living and bedroom wings. The way he placed the house on the lot and used screening walls and fences gave him three protected outdoor living areas open to both wings of the house. It is an open plan in an exposed location, but the owners have entertained as many as 250 guests in the privacy of complete seclusion.





SHULMAN

Front of the house, close to the busy street, has maximum privacy. Masonry wall conceals a side terrace. Living room wing is windowless at the street end. A translucent screen is a decorative shield for the entrance and creates a fore-court. Oaks are silhouetted against redwood and stucco walls.

◀ **Carport**, around the corner from the entrance of the house, walls one side of a large center patio and shields it from the street. At this end of the house there is only one window on the street. The bedrooms in this wing have rear walls of glass, protected by screening brick walls.

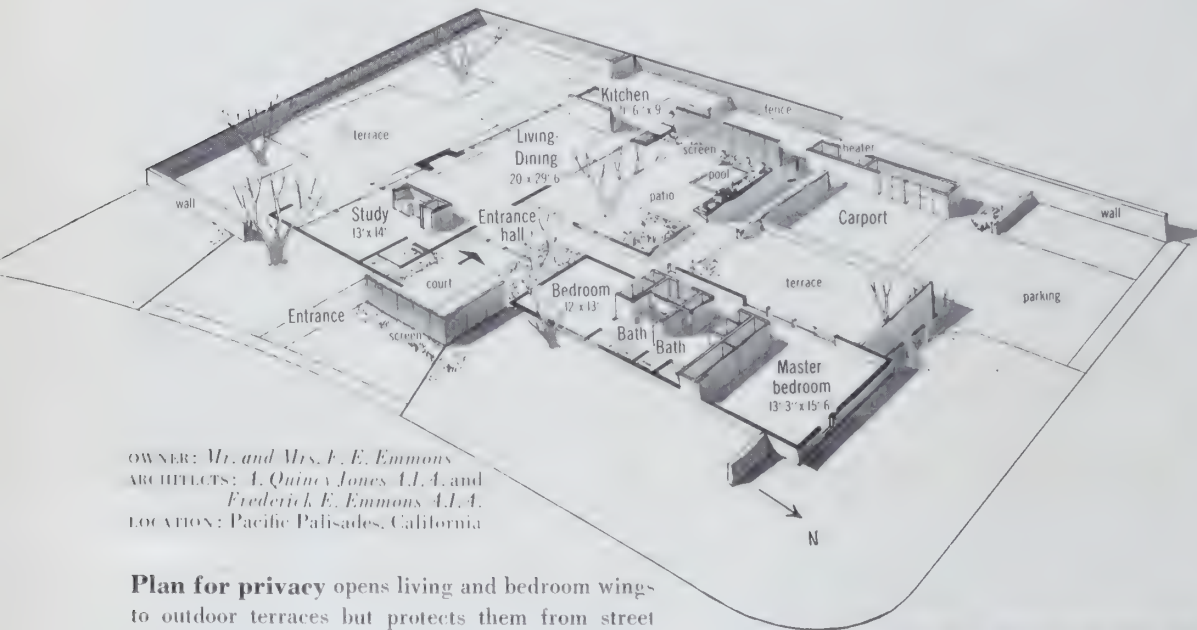
Entrance court is an attractive approach to front door and the glass-walled entrance vestibule. Beyond the vestibule are the center patio and garden. The entrance, which connects bedroom wing, right, and living wing, is shaded by an oak which rises through an open section of roof.



(Continued)



Center patio, dominated by gnarled oak, is accessible from entrance and both wings. It is practical to have window walls facing the patio because screening devices block view from street and neighbors. Although indoor area measures less than 2,000 sq. ft., the terraces double living space.



OWNER: Mr. and Mrs. F. E. Emmons
ARCHITECTS: A. Quincy Jones A.I.A. and
Frederick E. Emmons A.I.A.
LOCATION: Pacific Palisades, California

Plan for privacy opens living and bedroom wings to outdoor terraces but protects them from street by carport wall, from neighbors by screens and fences. Forecourt is formed by a translucent screen.

If the site plan is good,
outdoor terraces, as well as
indoor rooms, will be private



SHULMAN



Terrace of brick and concrete at side of house adjoins study, living room and kitchen. Extended redwood wall of the house helps to screen terrace from next-door neighbors.



Translucent glass panels join carport wall at back of center patio to form a graceful enclosure. The pool, sculpture and planting create a pleasant atmosphere for outdoor entertaining and also provide an interesting focal point in the view from the living room and the entrance vestibule.



Living room fireplace divides window walls leading to large side terrace. The room, which also opens to center patio, has oyster-white walls, cork floors, gold moulding around fireplace opening.



Study opens to terrace, is divided from living room by storage wall which helps to isolate it. It is screened from neighbors by fence and two oaks. TV, desk, bookshelves are built in.

(Continued)

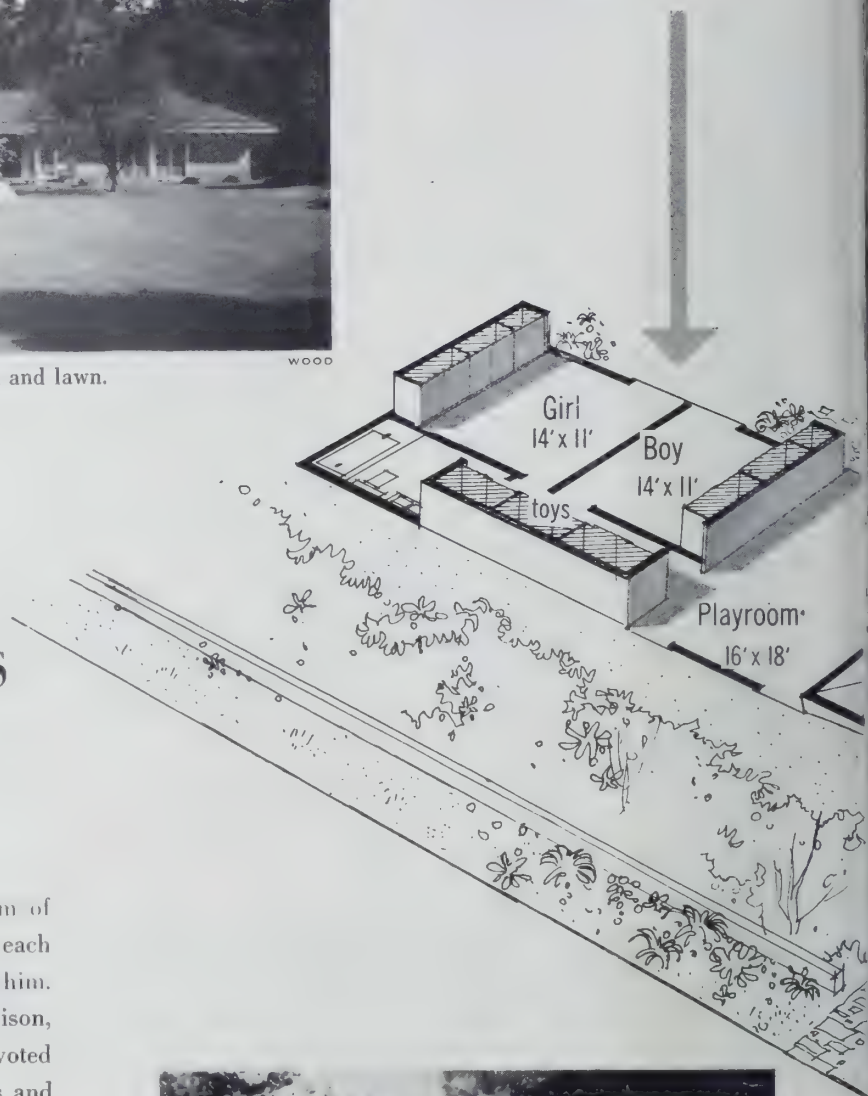


Rear of three-winged house opens wide to terraces on the south and lawn.

A HOUSE THAT RESPECTS THE FAMILY'S PRIVACY

Even with the blessing of a large, secluded site, the problem of privacy is only half solved. There should be a place where each member of the family can shut himself away when the mood is on him. Such refuge is abundant in this fine contemporary house at Harrison, N. Y. It is divided into three distinct zones: One wing is devoted exclusively to the small son and daughter for their play, snacks and sleeping. Each child has a bedroom. They share a large, tough-surfaced playroom, which includes a large storage closet for toys. From their playroom, the children may pass directly to a terrace of their own, separated by the parents' wing from the adults' terrace off the living room. By closing two sliding doors, the children's wing can be made virtually soundproof. The parents' wing is almost a self-contained living unit. A large cypress-walled study may be closed off from the living room. A spacious dressing room with large and ingeniously designed closets separates the study and the master bedroom and helps to soundproof the latter. The living-dining area is nearly 60' long, and the 11' ceiling in the living room is scaled to this measure. While the living-dining wing includes the kitchen and service rooms, a long wall of kitchen storage units divides the two general areas and has the effect of soundproofing. The dining room, two steps up from the living room, is partially separated from the living room by a large stone fireplace, and at its far end a doorway leads to a high-ceilinged, private screened-in porch. Although the public road runs past the entire length of the house, a high thick screen of planting shields the house front from passersby.

The children's wing is a private world of its own.



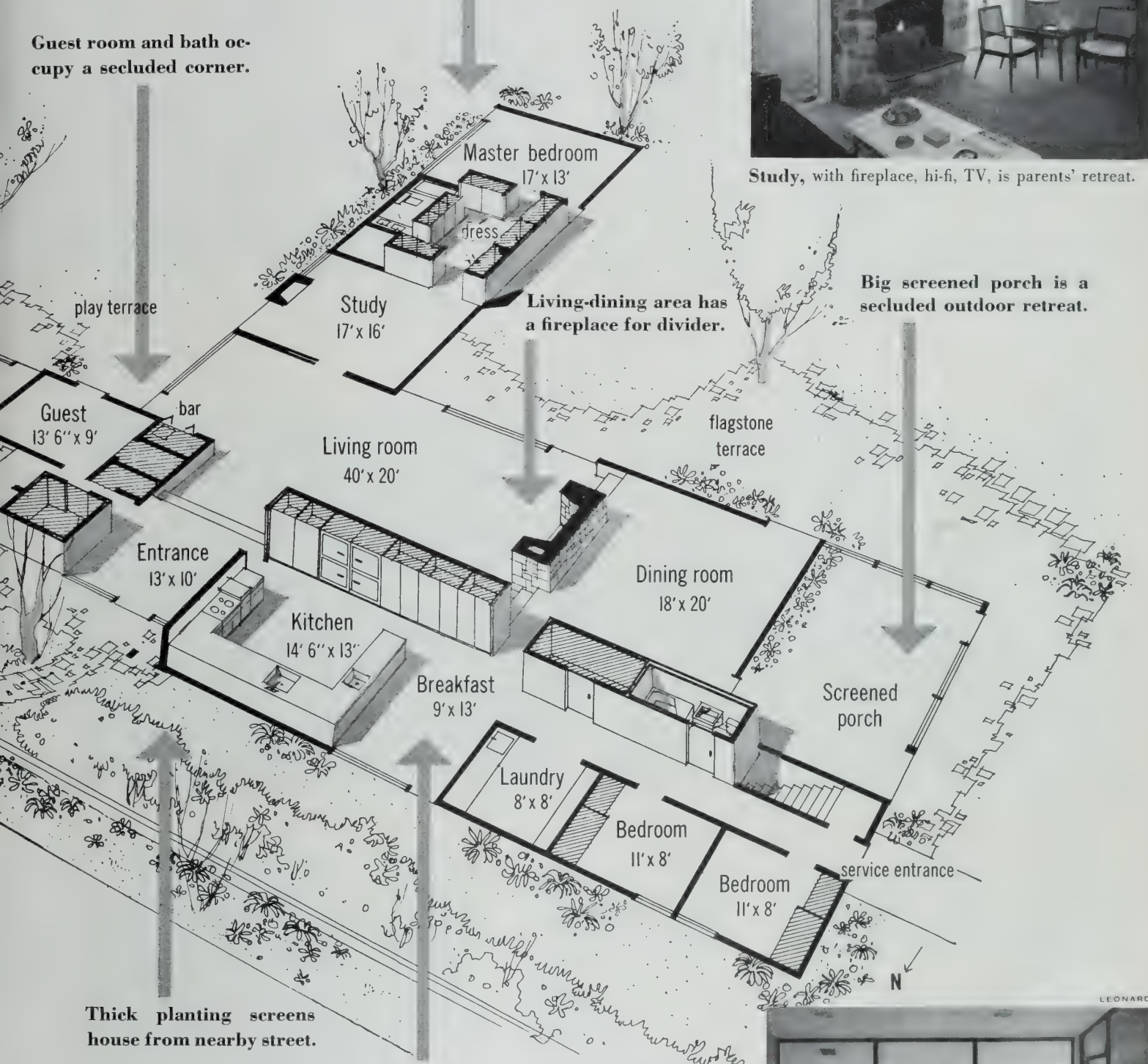
Entrance walk is built of flagstone. Planting along the curve screens the glass-walled entrance.

Parents' wing amounts to a private apartment.

Guest room and bath occupy a secluded corner.



Study, with fireplace, hi-fi, TV, is parents' retreat.



Thick planting screens house from nearby street.

Kitchen storage wall and breakfast room form sound buffers.

ARCHITECT: George Nemeny, A.I.A.
LANDSCAPE ARCHITECT: J. J. Levinson
LOCATION: Harrison, New York

Zoning and sound buffers shown in the above plan contribute to the remarkable degree of privacy. The windows at front of house are shielded from street by wall of planting, and closets opposite children's bedrooms muffle street noises. Personal privacy is primarily achieved by 3 separate wings, but it is enhanced by buffer storage walls and varying levels: for instance, the children's wing, at entrance level, is two steps above living room and parents' suite.



Sunny screened porch faces terrace, wooded knoll.



Children's playroom has its own terrace. Flooring, walls resist wear.



Toy storage wall with sliding doors simplifies housekeeping. Paneling is walnut.



Boy's bedroom has a southern exposure. Storage wall muffles noise from rest of house.



Living room includes music alcove, which has concealed bar on wall opposite piano. Glass wall overlooks children's terrace.



Fireplaces in living room and study are of native stone. Terrace is at left. Screened porch is seen at end of dining room.

A master plan for privacy must pay attention to many details

Although the three-zone plan of this house forms a framework for family privacy, its final success depends on creating a refuge for each person's possessions, thoughts and moods. Storage closets, all finished in walnut paneling, meet the special requirements of parents and children. Each child has a bedroom desk. The storage space in both the children's bedrooms and the parents' dressing room has special drawers for specific things: shirts, sweaters and numerous other clothing articles. In the parents' study is one whole wall of bookshelves and hi-fi, and another wall with built-in TV.



Built-in bar in living room is completely concealed when ceiling-high doors are shut.

LEONARD

Dining room keeps its dignity in an open plan

The dining room, raised two steps from the living room level, is partially screened by the fireplace wall but remains open at either side. This ensures privacy without hampering freedom of movement at large parties. The color scheme is based on the natural tones of wood and stone. For a small dinner, china, glass and silver are purposely simple. Rough Siamese silk place mats and napkins in the same soft greens and blues as the upholstered dining chairs, are the main color accents. For a centerpiece, wooden candlesticks of varied heights and shapes ring low bowls of flowers. *Franconia* "Gracious" china. *Tuttle's* "Onslow" sterling. "Mimosa" glassware designed by *Sussmuth*. Shopping information for pages 40, 41, on page 94.



Breakfast room for family meals is buffer between kitchen, living areas.



Built-in hot tray in buffet keeps food out of sight. Covering leaves fold back for serving.



Dining table, hidden from living room by stone fireplace wall, can be set while party progresses.

PINPOINTING PRIVACY

Ask any six people for a definition of privacy and you will get six different answers.

Because privacy is many things to many people it is not something you can buy ready made.

In a home privacy is the sum of many parts. It is an extra sitting room or study which serves as a retreat for adults. It is a playroom where children can create a world of their own.

It is personalized storage for clothes, books and hobbies. It is space that can be closed off for dining, for music and TV, for loafing in the sun. By pinpointing privacy in certain areas of your home you can achieve an overall feeling of comfort, relaxation and seclusion that fits your own pattern of family living.



Pinpointing privacy IN LIVING AREAS



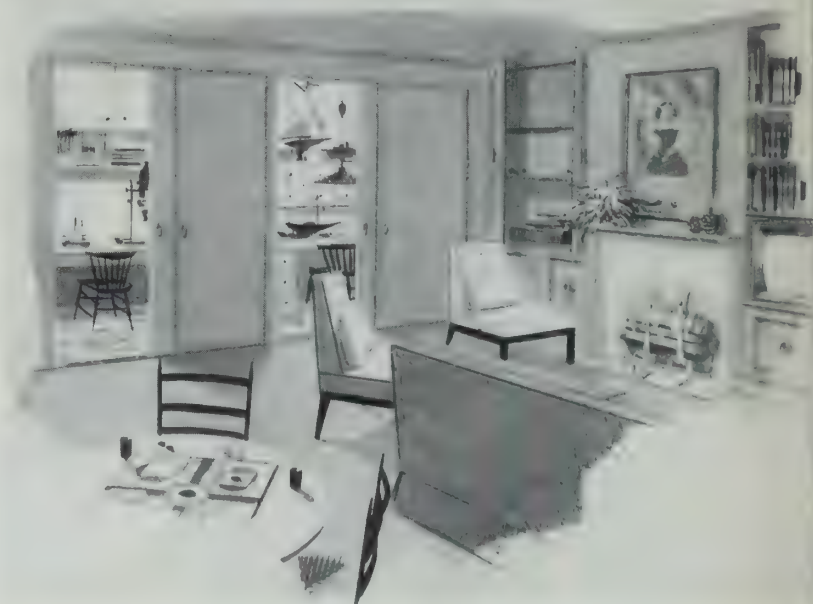
Personal desk for each member of the family cuts clutter, safeguards privacy. Here a study area has been created in small space. The lightly scaled desk has a handy magazine rack. Built-in storage unit holds books and files within easy reach. *Adapted from design by H. W. Grieve, A.I.D.*

Office at home in a separate wing gives author Joseph Hayes (*The Desperate Hours*) a refuge for writing. Desk with file cabinet base is equipped with telephone and electric typewriter. Extra files, bulletin board, reference books line wall. The room has a studio ceiling, its height emphasized by the copper stove pipe. *Architect: Burton Bugbee.*



Room divided by a curtain wall becomes a retreat for reading or napping. This open-plan room is carpeted throughout and the walls covered in silk paper for a feeling of spaciousness when curtains are opened. The extra sitting area may also be converted into a guest bedroom. Photographed at The Brevoort Apartment House. Designed by Bertha Schaefer, A.I.D. and Edward J. Wormley, A.I.D.

MARINSKY



Compartmented hobby space keeps chaos out of the family room. Dark room and a work shop at one end for the hobbyist's tools and apparatus are hidden behind metal sliding doors. (Doors come ready to install.) Storage for games, records, is built into fireplace wall.

Communications center at the entrance to a living room is behind an acoustical tile screen. The buffer screen serves two ways: it gives the telephone user quiet and muffles that bane of family living, teen-age telephone chatter.

(Continued)



Pinpointing privacy IN INDOOR AND OUTDOOR DINING AREAS

Cane-paneled screens that reach nearly to the ceiling create a separate dining room at one end of a large living room. Lefthand section, designed to look like part of the screen, is a storage unit for linens and accessories. Adapted from design by Mallory-Tillis Interiors, Inc.



Portable trellis of clothesline or sash cord gives a dining terrace an atmosphere of privacy without shutting off the view. Boxes on casters at each end may be planted with canary bird vine, morning glory, cypress or kudzu vine.

Multiple arches decorated with *trompe l'oeil* topiary shape a dining corner in a living room. Woven blinds may be drawn for privacy during dinner or when clearing the table. Adapted from custom design by Michael Greer, A.I.D.

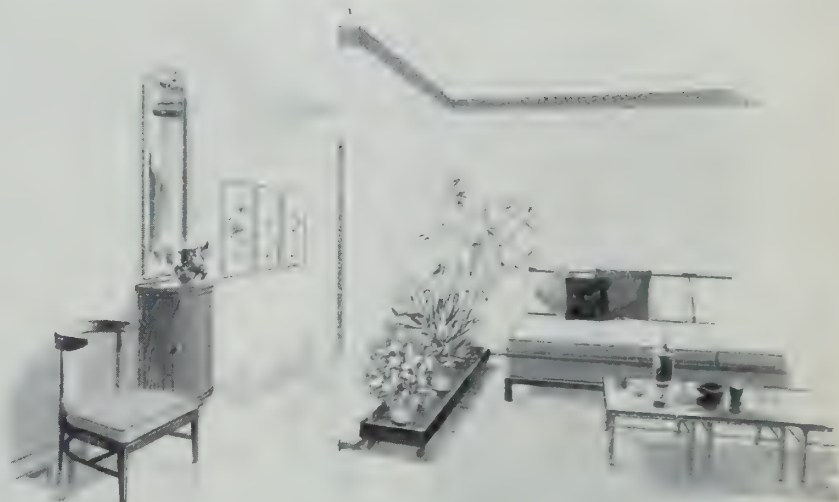
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Pinpointing privacy IN AN ENTRANCE HALL

KERTESZ



Ribbon room-divider is a decorative deterrent to unnecessary room traffic. Striped grosgrain is stretched on dowels attached to ceiling and one wall. *Owners: Mr. and Mrs. Maurice Sommer. Decorator: Mallory-Tillis Interiors, Inc.*



MARINSKY

Vertical louvered blinds reaching from floor to ceiling on the window-wall of a living room are extended to screen off an entrance hall. This flexible arrangement creates a visual privacy without shutting out light or air.

Pinpointing privacy ON A PORCH OR PATIO

GUERRERO



Colorful canvas panels guard a family's privacy on an apartment porch which can be viewed by the neighbors. End panels are laced to the frame for a windbreak. Additional panels are hung café style for protection against the sun.

Canopy and awnings define a barbecue-dining patio and shelter it from sun, showers and surveillance. Furniture can be left outdoors, cushions stored in compartment next to the built-in barbecue. *Owners: Mr. and Mrs. Edwin Luchs.*



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Pinpointing privacy IN FAMILY BEDROOMS

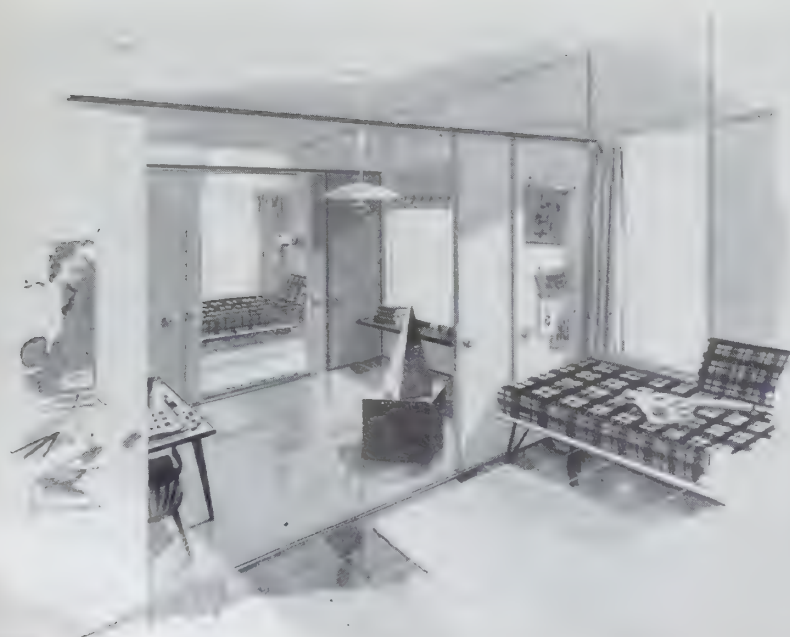


Room-divider storage unit turns one end of a master bedroom into a dressing area. Clothing and accessories are stored on one side of unit. On the bedroom side are books, radio and TV. Curtains of the striped material used on bed may be drawn across the dressing area for additional privacy.



LEONARD

Young girl's room can be a study and playroom in one, with storage facilities for all her possessions. Desk, chest with record player, and seating units are built in beneath the window. She has a chest for clothes, hanging shelves for toys and magazines. Trundle bed (not shown) lets her have an overnight guest. *Designed by Harold M. Schwartz.*



Central playroom between children's bedrooms is the ideal arrangement. They can romp without bothering the rest of the house. Each bedroom may be closed off with sliding room-divider panels covered in felt and cork for sound-proofing. The cork surface serves as a pin-up board.



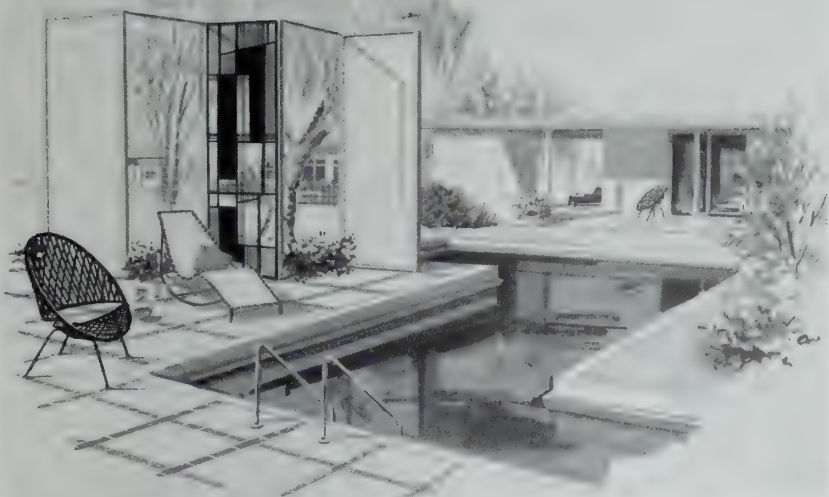
GUERRERO

Shelved headboard has room for favorite books, art objects, pictures and flowers, a collector's cherished belongings. Telephone and directories, clock and radio are at your fingertips. Lighting concealed in headboard is controlled by rheostat. *Adapted from design by Philip C. Johnson, A.I.A.*



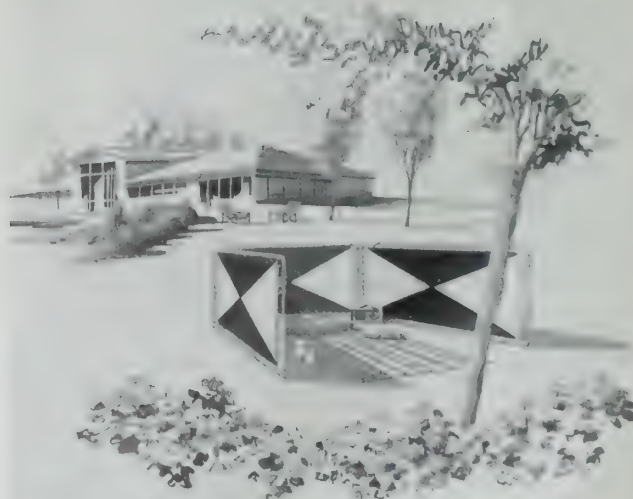
Window treatment to insure privacy in a small bedroom makes use of folding panels instead of curtains. The panels are translucent plastic laminated with leaves and butterflies, with painted wood frames. *Owners: Mr. and Mrs. Edwin Luchs.*

Pinpointing privacy IN AN OUTDOOR SETTING



Zig-zag screen is a psychological barrier beside the pool. Solid panels alternate with open-frame panels. The central panel is varied by setting concrete in planes, producing an abstract similar to a Mondrian painting.

Designed by Florence Alston Swift assisted by Douglas Baylis, L.A.



Portable sun-bathing screen lets you follow the sun in privacy. Two shades of canvas are sewn in harlequin-design panels laced to a lightweight aluminum frame 3' to 4' high. Screen may be moved around lawn or set up on roof. It folds conveniently for out-of-season storage.

THE JAPANESE TEACH US TO SAVE SPACE

Contemporary kitchens can benefit from the Orient's art of decorative composition

Alien though they seem, the technological luxury of the American kitchen and the aesthetic discipline of the Japanese way of life are surprisingly compatible. In the relatively small (16' by 17') kitchen shown here, the design borrows freely from the Japanese genius for creating a sense of space while safeguarding privacy. Shoji, disappearing room dividers and natural tones contribute to the harmonious composition of separated areas for cooking, dining and living within one room. The kitchen-laundry, confined to one wall, can be screened by roll-down blinds. An unbroken counter of storage cabinets on the opposite wall is backed by shoji-like windows. These are made of reinforced panels of an opaque, rigid printed plastic that resists the weather, has insulating qualities, is decorative and insures privacy. A luminous ceiling of pink-tinted plastic floods the room with a subdued rosy light. The color scheme has the mood of an Oriental scroll of the seasons. Wood brown and natural tones are accented by a lacquer red table (red is rubbed into the wood grain) and by vivid cooking and cleaning accessories. The countertop is egg-shell colored plastic with a crackle finish that resembles old porcelain. All this follows the ancient Japanese philosophy which stresses compactness in the home, simplicity of design and use of only a few accessories of restrained form and with an affinity for their surroundings. It achieves an uncluttered distinction and is a good basic formula for a small contemporary kitchen. This kitchen, which opens to a terrace, has facilities for large-scale entertaining. A Japanese-style buffet, exotic in flavor, yet simple to prepare and serve, is in keeping. Guests take appetizers and *sake* from the bar while shrimp *tempura* is prepared on the range. The main dish, *sukiyaki*, is cooked on the outdoor grill (or in electric skillets at the tables). Rice keeps hot in a lacquered bowl on the table. Fortune cookies and tea are served later.

For more information on this and detailed floor plan, write:

H&G Reader Service, Shopping information, page 94



Cold storage area has a roll-out undercounter freezer as well as a wall refrigerator-freezer.



Floor plan shows how room for an island of living space can be found in a small kitchen.



Corner cabinets used in a row form a curved counter with knee room for sit-down jobs. Carousel shelves increase storage space by 50 per cent.

KERTESZ



Kitchen-on-a-wall contains cooking, laundry, storage, refrigeration equipment in 14'6" of space. Adjoining utility closet, 3' deep, has a sliding door of perforated hardboard which requires minimum space and blends with wall when closed. General Electric 9' unit combines range, sink with disposal, dishwasher and washer-dryer. Two 4-drawer cabinets and a roll-out freezer fit neatly into remaining space. Wall refrigerator is flush with wall cabinets. All equipment is finished in matching woodtone brown with stainless steel countertops. The kitchen can be screened from view by rolling down the two 7' woven blinds. Recessed ceiling lights and strip lights give illumination for the work counters.

Living and dining section of the kitchen centers on the table, which can be extended to seat 8. Portable TV mounted on a pole over the counter swivels for viewing from any part of the room. Bar area by garden is opposite the refrigerator and out of the way of kitchen traffic.

All cabinets, major equipment, appliances and TV by General Electric
HOUSE & GARDEN, JANUARY, 1957





Gardener's Year

PART 1. *About some of the plants whose varied usefulness and beauty reflect the changing seasons and enrich the days in which we live*

The calendar year circles through 12 months and comes back to its starting point. But the gardener's year spirals and never finishes in quite the same place it began. The general cyclic pattern, however, is reassuring, and it is comforting to know, as the Book of Genesis sets forth, that "seedtime and harvest, and cold and heat, and summer and winter, and day and night shall not cease." It is equally reassuring, and much more stimulating, to know that the pattern is never the same twice, that the shape of the year to come is substantially ours to dictate.

Growth alone brings change; but the gardener is concerned not so much with generalities as with specifics: this tree grew five feet last year, that one six inches; such and such a bush flowered for the first time a year ago, produced its first berries this past autumn; a quarter teaspoonful of petunia seed gets you half an acre of flowers—then nothing. The land itself also changes, and invariably for the worse unless it is sufficiently replenished to balance what a season's growing and a season's weathering take out of it. If change is fundamental to every aspect of a garden, it is in change that the major challenges as well as the principal delights of gardening lie.

The gardener during his year has two related but distinct preoccupations. One is his concern for his plants, for their selection, planting and care. The other preoccupation is the garden itself, the plan by which the site is disposed and the plants arranged or rearranged upon it. The first is H&G's concern this month. In February we shall discuss planning, from the basic development of the

building site to planting its boundaries, sowing its lawns, laying out its terraces and special areas, and making its flower beds. We shall also have something to say about landscaping costs.

In this issue then, on these and the following eight pages, H&G deals first with the plants by which every garden is ultimately judged. While you do not need flowers to have an attractive landscape setting for a house, or even a pleasant terrace or outdoor vista, you cannot, except as a tour de force, produce a genuine garden without genuine flowers. As you will see on the next page, the creation of a flower garden that takes full advantage of the procession of the seasons and the possibilities of good ground requires the use of a great diversity of plants, from small quick flowering species easily grown from seed to slow perennials that, once planted, endure for half a lifetime. Because the success of all plants depends upon the ground in which they grow, we discuss the soil and the demands made on it under the highly unnatural conditions of home gardening. This may involve either the mass production of flowers for beauty or the selective growing of food for flavor, or both. Finally, because nothing changes like news, H&G, in a brief report, lifts the curtain on 1957's latest in annual and perennial flowers, roses and other shrubs, even a new red pear tree.

The range of interest in gardening is great, varying all the way from a wave of the hand toward the family lawn on Saturday to a beady-eyed absorption in the propagation of the cleistogamous species of the genus *viola*. In between, surely, there is something for everybody.

(Continued)

In a good garden the hand of nature is directed by artifice to create an extension of a house and a way of life. The springtime picture opposite is an example. The basic plants, once placed in a location suited to their needs, are long lived, slow growing, easy to care for. From the ground up: blue stars of evergreen creeping myrtle beneath serene white trilliums; rhododendron and mountain-laurel accented by the azalea's early pink; hemlocks and tall beeches over them all. *Garden of Mr. and Mrs. Hendon Chubb, Llewellyn Park, New Jersey.*

TOM LEONARD

THE PROCESSION OF FLOWERS

Truest measure of the gardener's skill is found in the hardy border



The well arranged flower border constitutes gardening on a mass production basis. Nature in her wildest dreams never thought of anything half so demanding of the earth, of plants, of the weather, of the seasons, as a zealous gardener can create. Not just one crop per year, but a dozen or more are expected to follow or accompany one another in virtually the same ground. And each flower, whether it started as a lowly seed on a winter window sill or as a vigorous nursery plant, is ex-

pected to outdo its fellows. Strangest part of all is that, more often than not, the system works. Good husbandry is the answer, of the earth and its fertility, of the plants themselves, in their selection and the satisfaction of their requirements. A venturesome heart and hand are also important to attempt the unusual or unfamiliar, the new variety as well as the old, the bold color contrast and not merely the tested harmony. In the long curving border above are more plants than most gardens

"The best purpose of a garden," wrote Miss Gertrude Jekyll, great English gardener of the last century, "is to give delight and to give refreshment of mind, to soothe, to refine, and to lift up the heart in a spirit of praise and thankfulness. It is certain that those who practise gardening in the best ways find it so." There is an aptness in these words that even less dedicated gardeners than she, living in another place and time, will find satisfying, especially where the garden of flowers is concerned. For both the beginner, who thinks first of flowers, and the old hand, who in the end always comes back to them, find a garden without flowers not only unthinkable but undefinable. Whether they are right or not, there is nothing that so epitomizes the real nature of gardening as the creation and enjoyment of the herbaceous border. From the last snow of one winter to the first snow of the next, flower follows flower, annual, biennial, perennial and bulb. In failure or triumph they tempt, challenge, exasperate and reward the gardener, always generously but always, with even-handed justice, according to his deserts.

KERTESZ



could support without confusion. But this is a big planting. In it, blended for maximum seasonal color with fewest gaps (there are always a few gaps to keep us humble) are such indispensables as daffodils and tulips, alyssum, mertensia and candytuft, iris, columbine, English daisies, violas, forget-me-nots, all in bloom or bud. Peonies, delphinium, foxglove, poppies will follow, also dianthus (several kinds), summer phlox, geum, trolius, platycodon, many campanula varieties, coralbells. Later will

come asters, windflowers and chrysanthemums, moved in from summer beds. Background for the borders on either side is provided by low walls over which cotoneasters reach. Mountain-laurel and other broad-leaved evergreens separate the flowers from the taller trees beyond. A few pots of annuals, especially petunias, marigolds, zinnias, are kept ready for emergency duty, to be transplanted where needed when failures occur.

Garden of Mr. and Mrs. Walter L. Johnson, Briarcliff Manor, New York.

(Continued)



GARDENER'S YEAR *continued*

GARDENER'S LOAM

Since you can no longer buy.

beg, inherit, or steal it.

you will have to make your own

There is a special word for the soil medium best suited to the needs of the intensively cultivated flowers and shrubs, lawns and trees of the modern home landscape. That word is loam. Don't confuse it with topsoil. Topsoil is the word for the natural surface deposit on the earth's crust that contains all the life-giving organic matter. But topsoil is not and never was the gardener's loam. Loam is a friable mixture of clay, sand and organic matter. It is the perfect anchor for plant roots, and the ideal reservoir for holding and releasing, on demand, the nutrients, water and air which roots continuously require.

LOAM IS PLEASANT TO THE TOUCH, with the grittiness that assures an open, readily drained texture. It has weight and substance, derived from the fine rich clay and mineral particles. It is soft and spongy because of its content of organic or humus forming matter. Friable simply means crumbly, both vivid words. Today the land most gardeners have to start with is likely to be yellow subsoil from the basement excavation of a new house. It may lean toward the consistency of clay, or be chiefly sand, which is really a very coarse grade of the same thing. In either case it may possess considerable fertility, needing

Compost, by any name, is essential to good plant growth under garden conditions. You may call it peatmoss or humus and buy it by the bale or bag, although in adequate quantities it may be prohibitively costly; you can buy animal manures, which are also costly now and often impossible to obtain. But it is a fairly safe generalization to say that all experienced gardeners process at least some of this vital organic matter on the home grounds, using leaves, weeds, grass clippings, other garden waste as a base. In the Harold Ross garden, Hingham, Mass., opposite, manure from nearby farms speeds bacterial action in heap, which is sifted as needed. The Noble Hoggsons' trees in Seattle, Wash., below, fill the twin leaf bins serving an ingenious sift-and-mix platform. In both cases, as with all working compost piles, the process of collection, processing and use is continuous.



only the mellowing improvement of organic supplements to turn it into a good working grade of loam, the gardener's best friend.

ORGANIC MATTER, such as manure, leafmold, peatmoss, cultivated peat, or home-made compost will improve your land, whatever its mineral content. It will lighten soils that are too heavy and impermeable, bind together those that are too porous. There are in fact few ills that garden soils are heir to that plenty of organic matter and a good spade cannot ameliorate. Composting of all plant wastes, supplemented by commercial peats, by farmyard or processed manures, and intermixed with nitrogenous fertilizers to speed the bacterial action, offers to gardeners an inexpensive but continuously effective antidote for the impoverished and mistreated soils found around today's houses. Appreciation of the virtues of good garden loam comes slowly. It follows a diligent trial of many shortcuts, many near miraculous incitements to the gardener's natural optimism. In the long run the easy way becomes too difficult, the hard one surprisingly easy. With a garden full of loam, and a realistic program of conservation and replenishment you have the one most important garden essential except for the plants themselves.



Mulching, or covering the earth around plants with a loose material (chopped sugar cane is used above), is an excellent means of conserving the qualities of good loam as well as improving growth.



Good mulches, such as the buckwheat hulls above, are light, but not unstable; organic, so they may eventually be incorporated in the soil; slow to decompose, so they will not rob plants of food.



Peatmoss, above, is a good mulch if cared for, is better used in the soil itself to improve its qualities as loam. All rose beds pictured are in Mr. and Mrs. L. Q. Brooks' garden at Easthampton, N. Y.

(Continued)

HARVEST OF FLAVOR

Quick freezing saves you from vegetables at their worst, but only your garden gives you the best

Flavor is a specialized form of taste and, like taste, not subject to proof. A sure way to start an argument, however, is to tell a dedicated vegetable gardener that quick-frozen peas are the equal of the home grown product, or that "farm fresh" corn at the supermarket is really fit to eat. This is the kind of talk that stiffens the sinews of a dwindling but indomitable band of gardeners who hold that a well grown tomato is as fair as any rose and that flavor is everything. If you have tasted green peas half an hour after they left the living pod, or sweet corn barely 15 minutes from its stalk, you may agree with him. You may also agree that, while the average of quality in the vegetables we buy has been raised by modern quick-freezing procedures, we are on our way to forgetting what the best really tastes like.

Unless he is a fanatic, the spare-time gardener does not grow vegetables at random. He may experiment at the outset, but soon he will settle on the relatively few that have distinctly better flavor than those he can buy, or that require little space and attention. In a season or two he will know what kind of crops his land is capable of producing with reasonable improvement and care. His preferred list, if he gardens in a temperate climate where the seasons are clearly differentiated and rainfall abundant, will almost surely start with garden peas. Peas are more difficult to grow well than most other vegetables, and they require a fairly long cool spring for best maturity and flavor. In the opinion of many they are also unsurpassed among green vegetables. Snap beans, far easier to grow than peas in most gardens, scarcely lag behind in popularity. As with peas, freshness is essential to fine flavor. Sweet corn must be included among the best for home growing, and tomatoes, abused and neglected though they seem in so many weedy patches at season's end. (The only trouble with tomatoes is that people grow too many of them.) Lettuces and salad greens are indispensable to the well balanced kitchen garden. Anything else is largely optional. Young beets and carrots are succulent and surely different from those you buy, but the difference is perhaps less marked than in the other crops. Vine crops, other root crops, such things as peppers, eggplant, broccoli, even lima beans in many instances, may be almost as good frozen or in the purchased product as they are from the home row. If this be heresy, then let it start still another argument.

The choicest according to taste

Ideal soil: well tilled, well drained loam. Sandy soils need extra watering and fertilizing. Lighten clay soils with organic matter (compost).

- PEAS are most rewarding in flavor compared with purchased product. Best soil: stiff loam, well limed. Sow dwarf variety (World's Record, Lincoln) where springs are short, summers hot. Tall ones mature late, need support. Sow double rows 6 ins. apart when ground thaws.
- BEANS are easier than peas, may be sown in short rows every two weeks (for snap beans) when ground becomes warm, mellow. Limas need whole season. Try Tendergreen, Pencil Pod Wax (bush); Blue Lake (pole); French Horticultural (bush shell); King of the Garden (pole lima).
- SWEET CORN must be grown rapidly for sweetness and flavor, picked when mature, cooked at once. Apply water in dry times. Grow in blocks of short rows for best yields. Long season supply may be assured by succession sowings (bi-weekly) of one or two varieties or by sowing once or twice a group of varieties maturing in sequence. Latter method is best suited to many hybrid varieties. For table quality, you still cannot beat Golden Bantam.
- GREENS for salads include lettuce, escarole, endive, perhaps mustard and upland cress. Romaine is good for hot weather. Oakleaf and Matchless are at top of lettuce list. All like a cool season start. Water them plentifully in drought; shade them in midsummer.
- TOMATOES, of course: 4 plants, 5 ft. apart each way, allowed to sprawl on straw mulch; or 8 plants staked and pruned to 1 stem. Try an early hybrid or main-crop Rutgers.

Perennial vegetables and fruits

- RHUBARB, 3 or 4 roots, belongs in every food garden, even where space is limited. Allow a sq. yd. of deep, rich soil per root. Best flavor: Chipman's Canada Red.
- ASPARAGUS, 25 plants minimum, should be set in rich soil at least 18 ins. apart (rows 30 ins.); 1 year Washington roots.
- STRAWBERRIES are worth trying, at least 25 plants, 1 ft. apart each way. Treat as biennials, discarding after second year. Try everbearer Red Rich first.
- RASPBERRIES (5 plants) may be intensively grown in 12 by 3 ft. space. Good red everbearer: September (best in fall).
- TREE FRUITS are available in many varieties on dwarf understocks. Best for home gardens: apple (grow 2 varieties for good fruiting); pear (try new Starkrimson); cherry (plant tart Montmorency for best pies, or 2 sweet varieties). Home fruits should be treated like ornamental plants.



KERTESZ



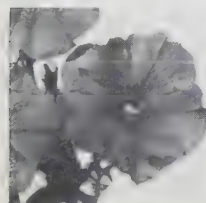
Flowers and flavor together are often attempted, especially by beginners, but only an expert (and a true amateur in the best sense of that word) would be likely to come up with the splendid combination of flowers and vegetables pictured above. Since this is a midsummer garden, there are no peas. But the three vegetables here shown in their prime (or succession of primes) are bush beans across both beds directly in front of tomatoes, on the left, and sweet corn on the right. Along the fore edge of the garden are annual asters; behind them, marigolds and zinnias. More important than the simplicity of this companionable planting is its air of health and vigor, which is the result of well chosen varieties kept actively growing in the kind of situation and soil they require for best performance. It is significant that the soil of this relatively small garden is all one kind, a fertile sandy loam. In it thrive equally shade trees and a fine lawn, succulent vegetables, flowers of many kinds, fine roses (page 55) and, at left, side beds of asparagus and rhubarb against the fence, punctuated by cherry and other fruit trees. *Garden of Mr. and Mrs. L. Q. Brooks at Easthampton, Long Island, N. Y.*

(Continued)

DRESS REHEARSAL FOR 1957

A preview of the best new annuals and perennials, fruit, shrubs and roses

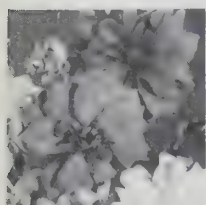
H & G has been behind the scenes of a colorful show being prepared for your summer garden and can report that it will feature yellows, the colors of the sun—sparkling marigolds, a magnificent forsythia, an All-America climbing rose. There is exciting news, too, in a star-flowered



PETUNIA RED SATIN



PHLOX TWINKLE



DAHLIA FALL FESTIVAL

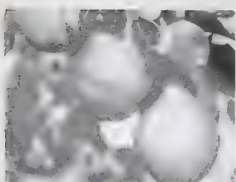
phlox, a delicious red pear and many others. They have swept handsomely through their try-outs in the field and are ready to make their bows to you.

Seed packet annuals: Marigold *Crackerjack*, a radiant yellow, blooms weeks earlier than the *Sunset Giants*, a compact, hardy plant with flowers 4-5" across (Bodger, many seedsmen). Marigold *Golden Pygmy*, deep yellow, mahogany on petal bases, a long-blooming, bushy plant, is ideal for edging and miniature arrangements (Mandeville & King) . . . *Petunia Red Satin* surpasses previous reds, is fade-resistant, flowers freely from early spring to frost. All-America medal (Bodger) . . . *Petunia Glitters*, first introduction of a striped scarlet and white bi-color, is a sensational hybrid; AA award . . . *Phlox Twinkle*, remarkable for star-pointed petals, has great use as a dwarf plant, 8" high, is easy to grow, a cheerful mixture of red, rose, cream, white, salmon, pink. AA selection . . . *Dahlia Fall Festival* is long-stemmed, well branched, has single, double blooms. It is 2½ ft. high in a range of vivid autumn colors (Waller).

Perennials: Six chrysanthemum introductions are added to Jackson & Perkins' outstanding "Bird" series . . . *White Iceland Gull*, light yellow centers, has incurved form, 2½ ft. high . . . *Golden Cockatoo*, a rich Indian yellow, bears 5½" blooms, dark green foliage . . . *Carolina Parakeet* is orange bronze on one side, golden bronze on reverse. It blooms profusely, may need staking . . . *Teal*, slightly shaggy silver pink, is 2 ft. high with light green foliage, in flower by late September . . . Low-growing cushion chrysanthemum *Minnpink* blooms mid-August to peak in September, spreads to 2 ft. . . *Minnbronze* flowers mid-September to hard frost, is 9-10" high, adapted to extreme cold (University of Minnesota, introducer) . . . New gladiolus are *Caribbean*, the finely ruffled light blue; *Maytime*, a ruffled deep rose pink. Both, All-America gladiolus selections for 1957.



ICELAND GULL



STARKRIMSON PEAR

New fruit variety: *Starkrimson* pear, a full-size fruit on young dwarf trees, is a bright, solid red, ripens 10 days to 2 weeks ahead of Bartlett. Trees have high degree of hardiness in variety of soils; pear is richly flavored, the fruit firm and good to eat. It is an especially welcome addition to small gardens (Stark Brothers).

Flowering shrubs: *Forsythia Beatrix Farrand*, deep golden yellow, orange markings on throat, bears flowers 2" in diameter; it is a vigorous, symmetrical bush, 8 ft. tall (Gulf Stream Nursery; Wayside Gardens) . . . *Smoke bush*, Notcutt variety, has claret-colored foliage; feathery plumes in July (Wayside) . . . *White Hedge*, improved form of *Snowberry*, makes ideal landscape shrub (Wayside) . . . *Deutzia elegantissima* bears rose-pink, fragrant blooms; medium shrub (Wayside) . . . *Buddleia Hever Castle*, 5-6 ft. high, is hardy, densely branched, with lavender clusters in early July . . . *Spirea Swan Lake*, 3-4 ft. high, a rare shrub from North China, has fine form and profuse white flower clusters (both the above from Wayside) . . . The *Corliss Euonymuses* are four outstanding new evergreen forms, columnar, spreading, broad, or upright; all are hardy, resistant to scale and drought, require no shearing (Corliss Bros.) . . . *Camellia Cinderella*, rose-pink petals, crimson veins, is crinkly textured, white edged; early flowering. AA camellia award.

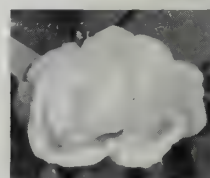


BEATRIX FARRAND

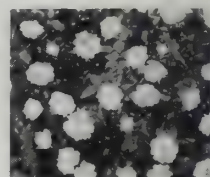


CORLISS EUONYMUS

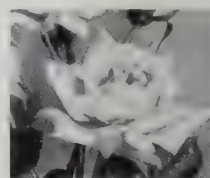
Roses: *Floribunda White Bouquet* is first white rose to win All-America honors. It is fine for bedding and cutting, a spicy fragrance; constant blooming habit. *Summertime* is a pink hybrid tea (both Jackson & Perkins) . . . *Golden Showers*, first climber in 16 years to take AARS award, is vivid yellow, blooms early spring through summer, has long stems, grows 6-8 ft. in a season (Germaine) . . . Hybrid tea *Lady Elgin* combines orange and scarlet, 35-48 petals per flower, is hardy, handsome plant . . . *Floribunda Sumatra*, a jungle-bright red, has large pyramidal clusters of flowers 3" across (both from Conard-Pyle) . . . *Floribunda Moonsprite*, pale gold, bears cheerful, gleaming blooms 2-2½" across, a compact plant of medium height with light green foliage, excellent for mass planting . . . Hybrid tea *Midnight*, deep red-black, has cinnamon-clove scent; graceful, long buds, flowers over long season (both from Armstrong) . . . *Floribunda Texan* is red as a prairie fire, has big clusters of bloom and main canes taller than average (Howards of Hemet) . . . *Ardelle*, a large, shapely hybrid tea, creamy white, is a seedling of *Peace* whose strong stems, fine substance it inherits (Wyant).



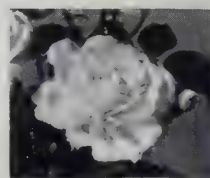
WHITE BOUQUET



GOLDEN SHOWERS



MOONSPRITE



LADY ELGIN

Quilt of Crackerjack Marigolds for a summer bed ►

BODGER SEEDS, LTD.



THE FAMILY OF YELLOWS: SPICE OF THE PALETTE

Like the golden sun, yellow has a life-giving quality. In H&G's palette are three yellows which we predict will be increasingly popular in decorating this year. Lemon Peel is a sharp accent to be used for flavor or as a bold stroke of color against white and wood tones. Citron, a softer hue, makes a cheerful background. Mustard, a subtle gold tone, enriches any color scheme. The family of yellows mixes effectively with low-key colors or, with white, is a color scheme in itself.

FOR A BACKGROUND

the boldness of Lemon Peel traditional flock wallpaper brings pattern and elegance to a contemporary dining room. Light-scaled chairs have yellow plaid seat pads. Inset and border of yellow in white vinyl tile floor define areas like a rug. Complementary touch: yellow-banded pottery.



IN PAINTED PIECES

Citron is congenial and practical for a boy's room. Painted headboard and chests, lemon-slice cotton rug, striped linen sheer curtains are easy to wash. For hard wear: director's chair with canvas seat, plastic and aluminum stacking chairs.



GRIGSBY



HEILEMANN



TO GIVE UNITY

airy yellows are repeated in adjoining rooms. Lemon Peel grasscloth in the hall leads to a living room where the walls, rug and upholstery are in shades of Citron. Lemon Peel, Mustard and Citron predominate in the chintz curtains. Accessories such as an antique tureen, wrought-iron lemon tree, mosaic table are interchangeable accents.



FOR KITCHENS

yellow is the coming color. Equipment, appliances and countertops are finished in soft Pastel Citron; accessories, window shades, wall and floor coverings in pastel and brighter yellows. The effect is cheerful, makes food look more appetizing.

Shopping information on page 94

unwanted, while some loud ones are universally accepted. A dripping faucet, which scarcely registers a murmur on a sound-level meter, is an unwelcome noise; so is the scampering of a mouse and the squeaking of a floor. But we love the roar of the surf or the shrieks of a football crowd.

Much as a person may bitterly hate noise, he can be hoodwinked into accepting it. A Harvard psychologist cited the experiment of a life insurance company which sound-proofed its office walls. The result, as everyone predicted, was an appreciable increase in the workers' output. But when the company removed the acoustical surfacing and went back to the old, hard walls, the output stayed at the same high level. "Working populations," explained the psychologist in dismayingly unscientific terms, "care that you care about them."

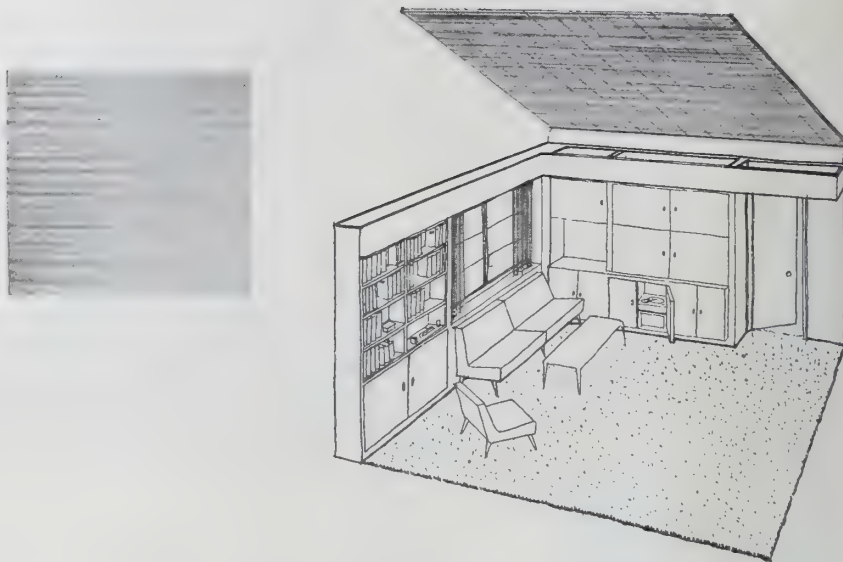
A further lesson in the psychology of acoustics, particularly for the noise-ridden homeowner, may be extracted from the experience of a New York restaurant. After covering the ceiling of the place with sound-absorbing materials, the acoustics people were puzzled to discover the noise level had dropped twice as much as they had calculated. Looking around for a reason, they found it in an unsuspected source—the customers. Since they no longer had to scream to be heard, they had lowered their voices.

Though noise has seemed inevitable in American life, some relief may be on the way. What noise abatement experts have been unable to do, an aroused public opinion may yet accomplish. Planemakers are making an earnest search for adequate muffling devices for jets. Industry is spending an estimated \$100 million annually to squelch blatant noisemakers.

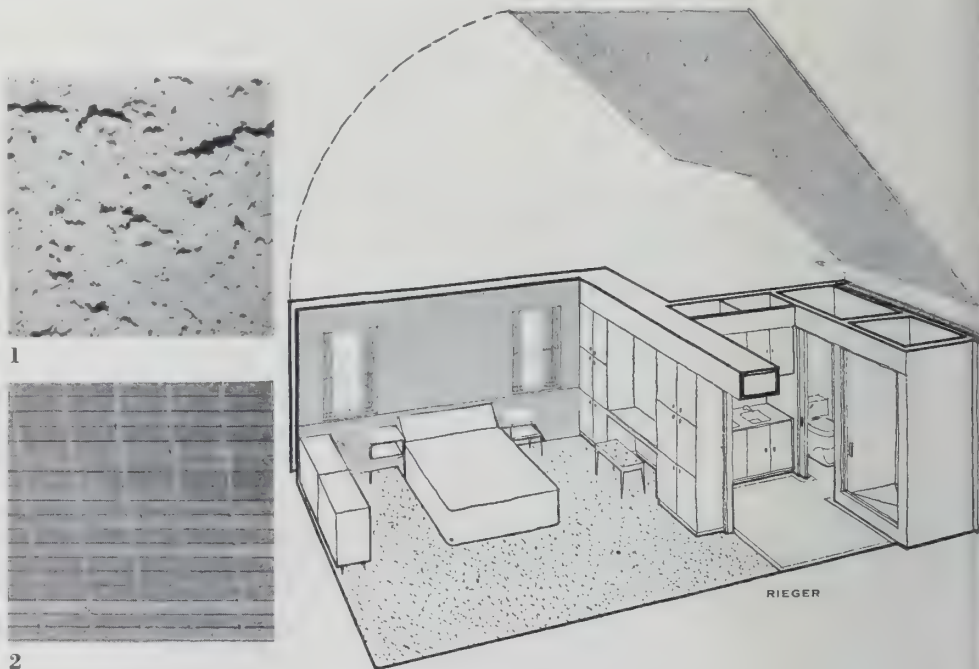
Fortunately, a high degree of silence can be built into your house with structural methods and acoustical materials, such as are shown on this page. Decoration can also play a major part in sound-proofing the home. A California physicist offers a simple formula for deadening noises with furnishings: A 14' x 20' room with 9-foot ceilings should contain upholstered seating for eight to ten persons, 150 square yards of draperies, and 100 square feet of either books or planting. Three-quarters of the floor should be carpeted, with matting beneath.

Nothing, obviously, will ever eliminate all noise from the home, nor would anyone want it so. All most people seek is a perceptible drop in the domestic decibel reading. It is the blessed nature of silence that some of it begets more. In your house, sound-proofing may set off a chain of peaceful reactions. Children may exclaim, rather than shriek; shoes may be placed, not dropped; TV may be temperate instead of tempestuous. And your nervous system may live happily ever after.

HOW TO LIVE WITH NOISE—

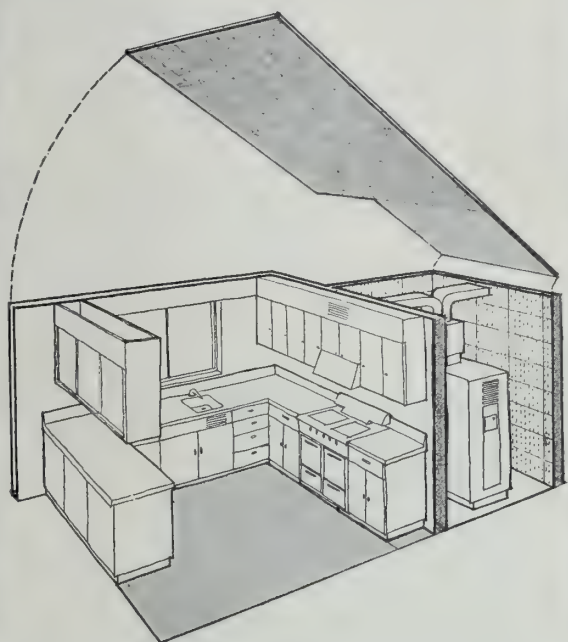
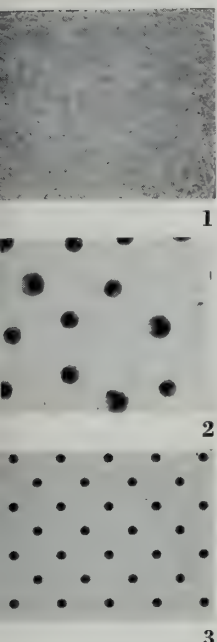


A study or library symbolizes quiet and privacy. Outside noise should be kept where it belongs—outside. The ceiling is acoustical tile in a striated pattern that gives a decorative texture to the room. It looks like combed wood but is mineral fiber which can be painted any color without impairing its efficiency. It cushions and absorbs sound, keeps it from bouncing from window to wall. The cabinet walls and book shelves help to muffle noise from adjoining rooms. A thick, wall-to-wall carpet or rug is a sound deadener underfoot and heavy draperies at the windows make excellent sound absorbers and mufflers in the room.

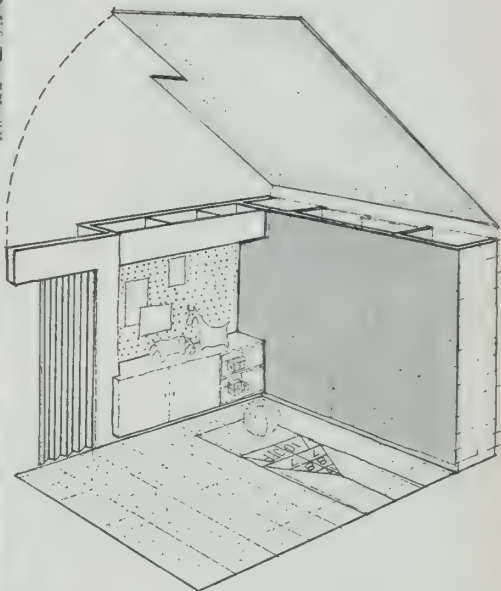
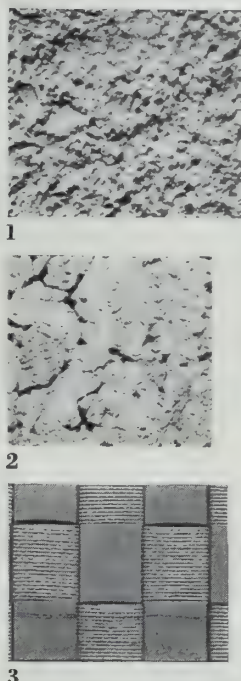


Bedroom and bath deserve the ultimate in privacy and hence demand isolation. Noise muffling materials and ingenious planning can shut off most of the noise. **1.** Bedroom ceiling is a fissured material resembling travertine; it is an acoustical, mineral fiber tile, but the joint edges don't show. **2.** Bedroom walls and bath ceiling have a laminated woven wood material applied over acoustical tiles. It looks like bamboo but does not diminish acoustical properties of the tile. Storage cabinets between bedroom and bath, as shown, are fine sound traps (good between bedrooms too). In addition, plumbing fixtures are in compartments, and the adjoining walls are filled with insulation.

4 SUCCESSFUL SOLUTIONS



The kitchen, with its rattle of pots and pans, and the heater room with its on-and-off roar of the blower fan, may be the noisiest parts of the house. Surfaces of walls, floors and equipment are usually hard and sounds reverberate. Shown here are three materials to reduce the noise. **1.** Plastic coated glass fiber tile on the kitchen ceiling is non-porous, will not absorb grease. Smooth finished, it can be wiped or painted. **2.** Incombustible acoustical tile of pressed fiber (the familiar dotted hole material) covers the heater room ceiling. **3.** Enamel finished metal tiles are on heater room walls concealing mineral wool batts.



The playroom or family room is planned for activities and activities mean noise. Such rooms frequently have hard surfaced, durable walls and floors—are often, in fact, concrete basement rooms. There are surface covering materials to quiet such rooms, as shown in the picture above. **1.** The ceiling is acoustical plaster applied over a regular plaster base; it looks like stucco and can be spray painted five times without impairing its usefulness. **2.** Cork acoustical tiles are applied to walls and floor (floors above ground only.) Cork is resilient and sound absorbent. **3.** A vinyl covered accordion door muffles sound in its folds.



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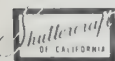
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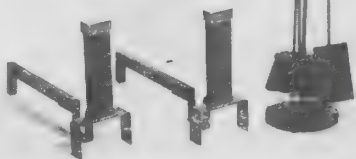
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Little Princess Key Ring

A chain reaction of Ohs' and Ahs' will be the result when Milady is gifted with this sleek chromium key ring permanently attached to the tiniest cigarette lighter imaginable—only 1/2" high. The lighter is guaranteed to be mechanically perfect! A truly wonderful surprise gift for ladies of any age and... \$1.00 each postpaid.

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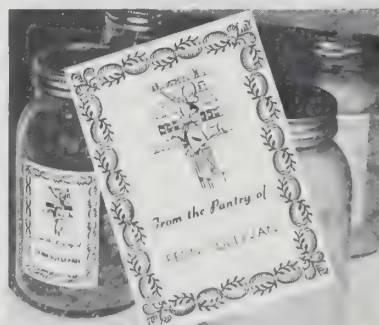


To make your own fireside comfort complete, or as a gift for a friend, get Fireplace Set No. 588 made of wrought iron with polished brass trim. ANDIRONS suitable for stationary or draw screen, 13 1/2" high 16" log rests \$17.50. TOOL SET 32" high (each tool 28") \$17.50. Save \$7.00—order complete unit \$28.00 f.o.b. Wheeling.



for catalog

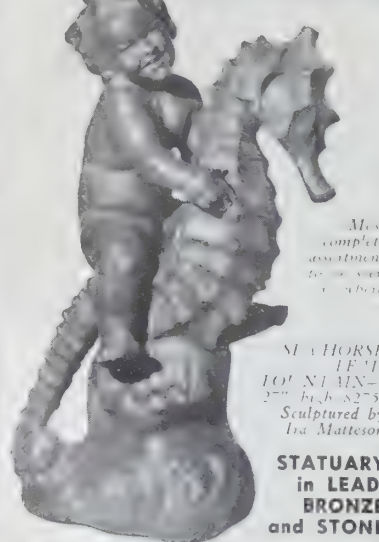
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Proud of your home cooking? Label all your home-cooked specialties like jams, relishes, preserves, baked goods and dishes from your kitchen with these beautiful 1 1/2" x 3" Pantry Labels with your name! From the Pantry of... all loved by your name. Personalized Pantry Labels are unusual and distinctive gift for any home—packed 2 1/2" x 3 1/2" inches in size, printed on the finest of gummed paper. Specify name desired (line only). Guaranteed to please. 50 for \$1.00. SPECIAL—100 for \$1.75; 200 for \$3.00. Handy Gifts, 111 Jasperson Bldg., Culver City 15, California.

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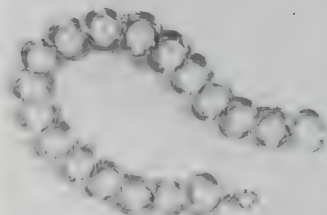
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SHOPPING

You may order all merchandise shown in Shopping Around (editorially and in advertisements) by writing directly to the shops. Enclose check or money

18 cultured pearls are set into the handsome 14K gold links bracelet shown here. This is a piece of jewelry you will be proud to give for a special occasion. And she will cherish it all her life. And it is amazingly low priced for such fine quality. \$50 ppd. Federal tax included. From Johnston Jewels, Dept. HG1, Hotel Waldorf-Astoria, New York, N. Y.



MEHLMANN

Grandma's linens were subtly scented because she never failed to tuck dried lavender flowers into the corners of the closets. Shown here is a willow basket filled with imported French lavender. Hang it in a linen or clothes closet. The long lasting perfume will please you. Available, too, filled with rose buds. \$1.55 ppd. Downs, HG1, Evanston, Illinois.



A fine rack for paper napkins is not easy to find. Shown here is one made of pine finished with an antique patina. It will hold one hundred luncheon or dinner napkins. If you have a Provincial kitchen or breakfast room, this nice accessory will point it up. 9 1/2", \$3.95 ppd. (without the napkins). Artisan Galleries, 2100 N. Haskell Ave., Dallas, Texas.



Decorative note for the wall: the cast aluminum cupid bracket. This charming ornament comes in two finishes: black (\$3 for one; \$5.75 the pair); brass (\$3.50 for one; \$6.75 the pair). Use one or more to hold ornaments, small plants or arrangements of flowers. Overall height: 7 1/2". Postpaid. Nouvelle, HG1, 225 West Erie Street, Chicago 10.



AROUND

with Ann McLaughlin

order, as few of them handle c.o.d.'s. You may return for refund any item not personalized if you return it promptly by insured mail and in an unused condition.

Royal appointment.

This 24K gold-plated soap dish will charm the heart of a Sybarite. Made of cast bronze finished in gold, it has a pedestal designed like a mermaid. A fluted shell forms the soap dish. Give this to an elegant hostess and you will be included in all her parties. Available in silver, too. \$43 ppd. Sherle Wagner, 123 E. 57th St., N. Y.



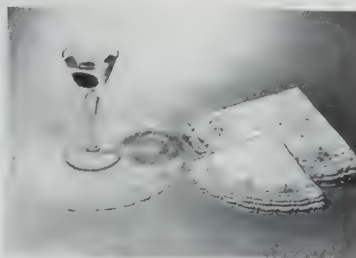
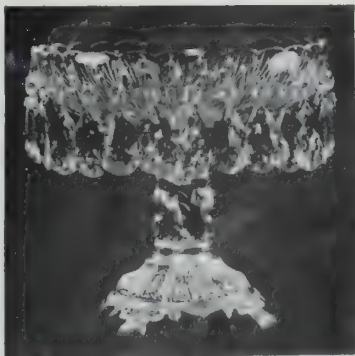
A "solid gold" grandmother deserves a solid gold 14K charm for her bracelet. Shown here is one which she will love. It is engraved with the likeness of a boy or a girl. \$52.50 for the charm with a picture back; \$27.50 for one with a solid back. Postpaid. Federal tax included. Order from Brand Jewelers, HG12, 231 N. Brand Boulevard, Glendale, Calif.



A clerical friend will appreciate the Plexiglass plaque shown here. Designed to fit on the dashboard of a car, it is decorated in two ways: with a St. Christopher medallion or with a Cross. Each is engraved with the legend "The Lord is My Shepherd." Each plaque is fitted with two magnets. \$1.95 ppd. for one. From I. S. A., Box 42, Kew Gardens, N. Y.



De luxe bowl. The crystal clear top of this handsome appointment is 12" in diameter. It is decorated with handcut, diamond-like crystal prisms which hang from the rim. The base is silver-plated metal cast in the form of cupids. Filled with fruit, it makes a fine centerpiece. Use it, too, for punch. \$25 exp. coll. Paulen Crystal, 296 Broadway, N. Y.

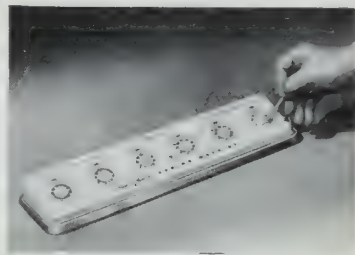


Round Napkins from Denmark

The daintiest napkins of the year! Smart new circular shape and covered all over with exquisite floral pattern. Soft delicate colors that harmonize with any table scheme. Choose cocktail napkins 9 1/4" in diameter or luncheon size, 13" across. Of quality paper with scalloped edges. No. 6289-6, Luncheon Napkins, 75 for \$1; 6290-6, Cocktail Napkins, 75 for 89c ppd.

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No longer need you add the monthly accounts—you'll be adding and subtracting with the precision of an office machine! Dial-a-matic is a sturdy plastic adding machine with six dials that add up to 999,999. Adds or subtracts with ease! Handle on side clears machine. It measures 11 1/2" long by 1 1/4" high. No. 5255-6, Home Adding Machine, \$3.98 postpaid.



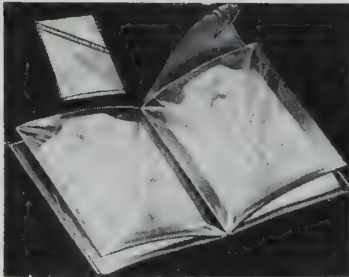
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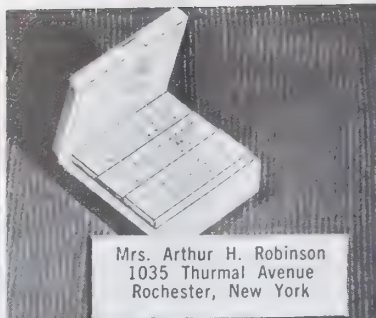
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If you just can't reduce and have tried dieting, pills and tablets—try relaxing, (U.L. approved) soothing SPOT REDUCER, a massager that's tested, and has U.L. approval. Lose weight where it shows most! The relaxing, soothing massage helps break down



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Restores elasticity to sagging skin. 110 VOLTS A.C.—helps you regain and keep a firmer and more graceful figure. When you use the SPOT REDUCER, it's almost like having your own private masseur at home. It's fun reducing this way! Lose pounds and inches quickly, easily, safely, without risking health. For aches and pains due to over-exercise. Also used as an aid in the relief of pains for which massage is indicated. Sold on MONEY BACK GUARANTEE! Reduce or NO CHARGE! (FIRMS FLABBY TISSUE!)

Restores elasticity to sagging skin. STANDARD MODEL only \$9.98 . . . AMAZING DELUXE MODEL only \$12.98. (Save 90c postage. Send payment with order) send to **BODY MASSAGER CO.** 318 Market Street, Dept. B-507 Newark, New Jersey

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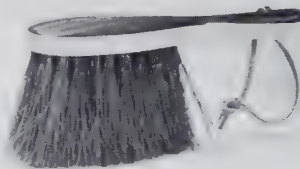
Quart \$3.00 Pint \$2.00
Half-pint \$1.50

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123 West 57th St., New York 19, N. Y.

SHOPPING

The brush off for tweeds should be done with the Bahia fiber brush shown here. Made by Kent of England, it has a handsome natural wood handle. The Bahia bristles have the resilience necessary to keep the tweed fibers free from dust. Note leather thong! Length: 9"; bristles are 3". \$3.89 postpaid. Here's How, 27 East 22nd Street, New York.



The gold record can be yours whether you sell a million records or not. Holiday House will make a gold record charm for your bracelet and inscribe it with the title of a favorite song. A 2-point diamond will be set in center. \$19.50. Complete with links bracelet it is \$39.50. Ppd. Tax incl. Holiday House, 212 Bellevue Theatre, Upper Montclair, New Jersey.



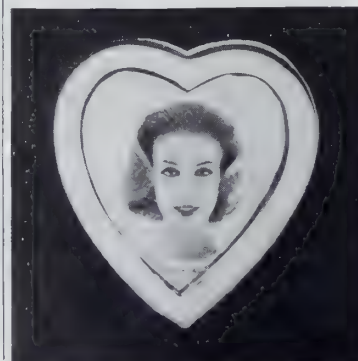
A fragrant mist of your favorite scent will settle on your hair, your lingerie or your pretty neck if you fill one of these atomizers with your perfume. The bottle is made of china decorated with a multi-color bouquet, with gold high lights. 3 1/2" high. \$1 postpaid for one in either shape. Order from Heidi Herwig, Dept. HG1, 710 Elm Street, Chillicothe, Illinois.



A sensitive skin will appreciate the batiste cloths shown here. Designed for use in removing make-up, they are made of the finest, unstarched fabric. The small red ones are for removing lipstick; the white ones are for general make-up removal. And they wash like only fine batiste can. \$3.50 for 12 large, 6 small cloths. Ppd. Bache, 24 E. 55th St., New York.



English import: the sentimental heart-shaped frame shown here. It is made of polished brass which is finished to resist tarnish. Fitted with a folding easel, it is the perfect frame for the dressing table, the desk or for travel. 2 3/4" high, it is attractively priced at \$2 postpaid. Federal tax included. Seth & Jed, Department HG1, New Marlborough, Massachusetts.

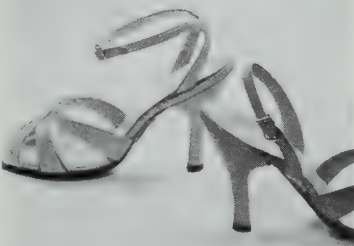


AROUND

Finial for your flag pole: the gold-leaf cast aluminum one shown here. This handsome spread eagle is the perfect size and proportion for the standard size flag pole used in private dwellings. Beautifully modelled, it is finished in 23K gold leaf. 5¼" x 6½" it has a 4" stem. \$7.75 post-paid. Cape Cod Cupola, Dept. HG1. North Dartmouth, Mass.



Transfer to comfort! Let the craftsmanship of Century Shoe Repair Company work magic on your ankle strap pumps. With deftness and a stylish touch this firm will turn the pump into a non-skid, comfortable sling back shoe. And the price is economical! \$6.95 plus 50c postage. Order from Century Factory Shoe Repair Company, 211 Park Ave., Baltimore.



Man or boy he will love the Swiss watches shown here. Both have chrome finished metal cases, radium numerals, sweep second hands. The small one is ideal for a youngster, the large one is the perfect watch to wear for work or sport. And each one is priced at only \$8.98. Ppd. Federal tax inc. The Nassau Company, HG1, 200 West 34th St., New York 1.



Federal sconce for a perfectly appointed room: the shield with spread eagle. Copied from an original made in 1820, it has a center field of midnight blue glass which is decorated with 24K gold stars and an eagle. The finial eagle is made of solid brass. Use this sconce to hold a candle or have it electrified. \$18 for one, ppd. Kumfort, 79 Sudbury St., Boston, Mass.



Delftware is liked by nearly everyone. We show here a pair of candlesticks which are made in a traditional design. When the Dutch first settled in America they used candlesticks designed exactly like these. The blue and white color combination is lovely, the design of leaves and butterflies is effective. 6" high. \$12.95 the pair. Prince Enterprises, 103 Park. N. Y.



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Rich, ornate, exquisitely designed! Yours FREE on any order for 12 Monte Carlo Knives. You KEEP it free even if you return knives for refund!

Greatest cutlery bargain we have ever offered! The very same stainless steel steak knives advertised in "House Beautiful" magazine for \$2.00 each—now price slashed to just 33¢! This drastic price reduction is possible only because of our tremendous buying power plus the magic of the American dollar abroad!

These exquisite Monte Carlo knives are made of the finest Korium stainless steel by old world craftsmen right in Solingen, West Germany—the cutlery center of all Europe! Blades won't rust, tarnish, chip, or crack. They never need polishing. They are hollow

ground like a barber's razor, with minutely serrated edges for finer, faster cutting. You'll be amazed how easily they slice through thick steaks, roasts, etc. Handles are finished in a beautiful design of autumn leaves in the rich colors of Gold, handsomely embossed on a background of gorgeous pastel Ivory Styrene. Truly breathtaking to see, to hold, to own! Perfect for any table setting—period or modern.

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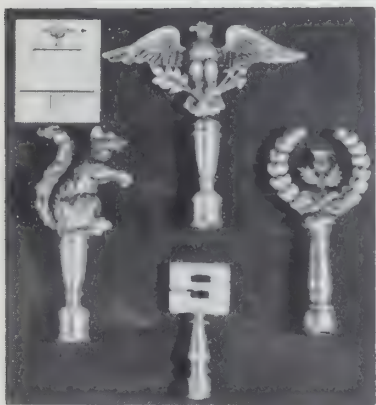
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Help your lamps "Light Up" your home with these new and exclusive **Finals**. Unscrew the plain, ordinary ones you now have and replace with any of the 1 designs we offer. You'll see a difference immediately. Lamps, basic item in every home can be made to stand out by using any of these solid brass finals. Entirely hand made, highly polished, they fit all lamps. **Finals** printed. Pick the popular Squirrel eating a chestnut, or an American Eagle in all its splendor, or if you're Scotch you'll be proud to display the Thistle in a Weave. Or personalize your lamps with your very own marital. Whichever you select we guarantee complete satisfaction. Each one only \$2.95. Any pair \$5.50 post. 8c. All are overall. American Eagle 4" x 4" Squirrel 4" x 2" Scotch Thistle 3½" x 1½" Initials 2½" x 1½"

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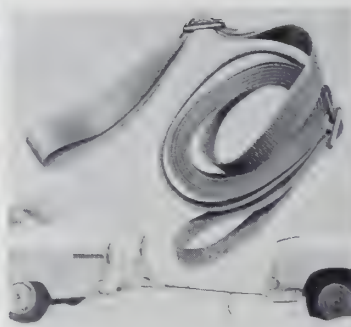
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The tow belt should be standard equipment in your car trunk. Shown here is a fine one made of nylon webbing. It is fitted with metal buckles which are easy to adjust. This one has towed a ten-ton truck without breaking so you can be sure that it will give you and your car faithful service. \$3.50 ppd. Walter Drake, Drake Building, Colorado Springs, Colo.



Feminine and pretty: the rosebud electric light pull. You will love this dainty cord to use in the closets which have ceiling lights. The long silk cord is fitted with a ball made up of three dozen rosebuds and finished with a 2" silk tassel. Colors: turquoise or petal pink. \$3.95 postpaid for one. Order from Edith Chapman, Department HG1, Nyack, N. Y.



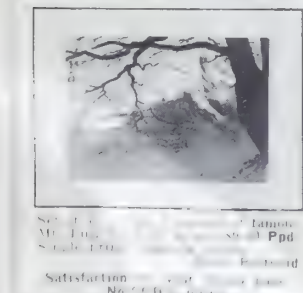
The Queen's taste in jewelry tends to crowns and coronets. For the little Queen in your life we show this sterling silver set of crowns. The 1¾" one is a handsome pin fitted with a safety catch. The two 1" ones are earrings fitted to screwbacks. This is a set she will wear with her daytime clothes. \$5 ppd., Fed. tax incl. Jamaica, 79-32 16th St., Jamaica, N. Y.



A treasure from childhood: your youngster's first sketch or drawing. Send to Young Rembrandts to reproduce on tile. They will then fit the tile to a handsome leather cigarette box (chestnut or burgundy) which will be your choicest possession. 5" x 5". \$13.30 postpaid. Fed. tax incl. Young Rembrandts, Dept. HG1, Loch Lane, Port Chester, New York.



The black cat is a symbol of good luck. We show a black cat made of cast iron finished in black which will add interest to the entrance door. It's a knocker which will give years of service. 7" high, it weighs two pounds. \$4.75 postpaid. It is available in solid brass, too, for a slightly higher price. \$6.75 ppd. Tennessee Chromium, Nashville, Tenn.



Imported JAPANESE WOOD BLOCK PRINTS

These brilliantly-colored, authentic Wood Block Prints bring the beauty of a scene to life. Beautifully hand-crafted in Japan, each print is made with masterful technique. Original with no duplicates.



Set of 4, the 4 seasons of Nikko 7" x 10" \$8.80 Ppd. Single prints, specialty seasons, \$2.50 Postpaid

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AROUND

Order on the road is an aid to safety. Keep all the things you need when driving the car in the compact "Car-Tote" shown here. Made of steel and plaid canvas, it has compartments for tissues, road maps, vacuum bottle, lunch box. Note the steel bracket which fits on front or rear of seat. \$5.95. Ppd. Carol Beatty, 7410 Santa Monica, Los Angeles, Cal.

A child's room needs a rocking chair. And you will not find a nicer one than the Boston rocker shown here. Made of hardwood, it comes in two finishes: antique maple or black lacquer decorated with gold stencils and gold trim. This is the rocker which will become somebody's heirloom. 29" high. \$12.95. Exp. Coll. Templeton Craftsmen, Templeton, Mass.

Solitaire is a popular card game. For the many devotees we show this clever combination. The board is made of Styrofoam (12" x 14"). Featherlight, it is fitted with grooves to hold the cards. A booklet entitled "150 Ways to Play Solitaire" is part of the unit. Cards which complete the set are "Patience" size. \$3.98 ppd. Ward Phillips, Carpentersville, Ill.

For beagle trials, country walks, or any other outdoor activity in winter we recommend the Pacemaker shoe. Made of elk-tanned cowhide, it is lined with wool pile, has a thick Nuron crepe sole, is laced with rawhide. Women's sizes: 4 to 9. Black or red. Men's sizes: 7 to 13. Black or brown. \$11.50 for either. Add 35c. Carroll Reed, North Conway, N. H.

Kitten on a drum made of fine French milk glass is the perfect powder jar for a dressing table. Made from the original mold (100 years old), it is the sentimental piece everyone loves. You can use it, too, as a candy jar or as sheer decoration. The kitten is the handle for the cover. 2" diam., 4" high. \$2.95 ppd. Page & Biddle, Haverford, Pennsylvania.



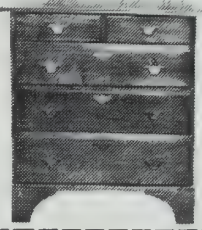
ANTIQUES
for young collectors

The February issue FREE with
eight months subscription for only \$4
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This FEBRUARY ISSUE takes you to the homes of two (one in Indiana, one in Ohio) of the young collectors who are turning more and more to ANTIQUES for help in furnishing their homes and forming their collections. New collectors will be especially interested in the first published pictures of an Amelung goblet and some surprising pieces of lacy glass, and in a handsomely illustrated article on the exciting new galleries of American antiques and decorative art at the Smithsonian Institution. Since 1922 ANTIQUES has brought to American collectors the results of expert

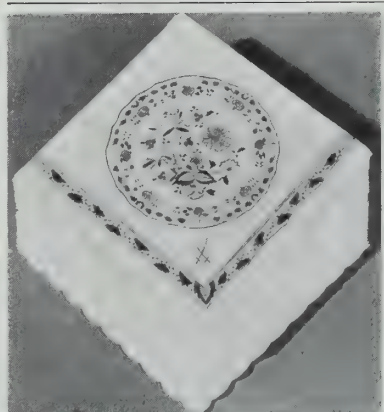
research on all the most cherished collectibles. In celebration of its thirty-fifth anniversary the magazine will feature each month during 1957 articles presenting a new perspective on topics treated consistently since its founding: Salem furniture, historical Staffordshire china, painted decoration on tin, furniture, interiors, American pewter, Shaker crafts, American silversmiths, Currier & Ives prints, American folk art, China-Trade porcelain and blue-resist textiles.



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DAY-NIGHT Driveway Guides

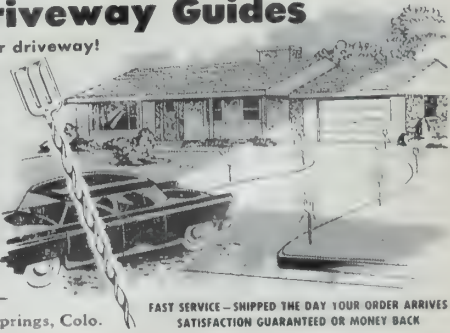
Make it easy to find and follow your driveway!

Both sides of DAY-NIGHT Driveway Guides are treated with thousands of tiny, round mirrors that shine brilliant yellow-green lights, or gleam in the rays from tail light or head light. You'll bless the Graduate's book on "driving in" Yellow color shows clearly against snow, shrubbery, lawns. Roadposts—made of aluminum—21 inches high with wrought aluminum stake.

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Plants will grow in less light if you use the "Glo-Grow" planter. Made of wrought iron finished in black, it is fitted with a light socket which holds a 7½ watt bulb. Keep this burning night and day and it will provide enough light to keep a plant healthy. \$3.95 for ceramic pot, bracket, bulb and 6" cord. Ppd. Cinderella House, 85 Newbury, Boston.



Keep it hot and everyone will praise your coffee. After you have finished brewing it, pour it into the porcelain carafe shown here. It comes with a wrought iron stand finished in black and fitted with a candle socket. White background decorated with red cherries or gold flowers. 3 cup capacity. \$1.95 complete. \$3.50 for two. Add 25c. Lee Wynne, 5446 Diamond, Phila., Pa.



Remarkable value: these three stacking tables. Made in Sweden, they can be used separately or fitted together to make a handsome coffee table. Each is 16" square x 18" high. Legs are finished in blonde lacquer; tops are finished in either black or white. \$6.95 for one table. Express collect. Order from Scandicrafts, HG1, Ardsley, New York.



Faceted rhinestones in a prong setting make this bracelet distinguished. Copied from a fabulously expensive piece, it will add a glamorous note to your after-dark fashions. The metal links and catch are finished in silver-plate. Wear it for your gala holiday party. \$7.95 postpaid. Federal tax included. Aimée Lee, Department HG1, 545 Fifth Avenue, N. Y.

AROUND

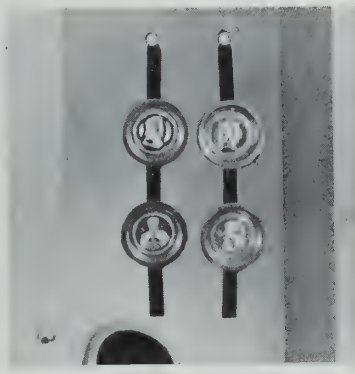
Little pitchers which have big ears and pretty faces: the kitten pitchers shown here. The set of three is made of high-glaze ceramic. Background is white, decoration is olive green and pink. Sizes: 1/4 cup, 1/2 cup and 1 cup. Use them for serving pieces, for containers for small flowers. \$1.50 the set. Add 25c. Helen Gallagher, 413 Fulton, Peoria, Ill.



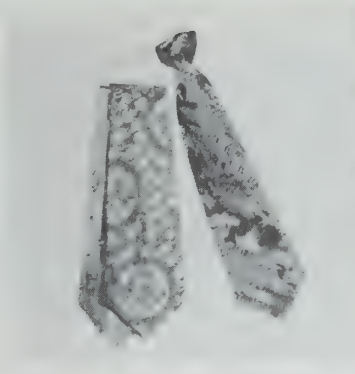
Classic note for a traditional or a contemporary room: the brass candle stick with a glass chimney. The base is made of solid polished brass; the chimney is urn shaped and made of crystal clear glass. This is the appointment to use on a sideboard. Height: 16". \$14.95 the pair. Add 75c West of Miss. Jenifer House, New Marlboro Stage, Great Barrington, Mass.



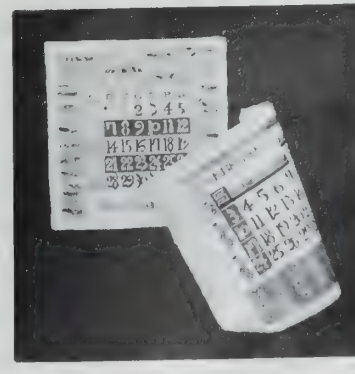
Wall decoration: the signet engravings shown here. A round black frame (3 1/2" in diameter) is matted in black velvet and set with a gold color reproduction of an antique signet. Two frames are attached to narrow black velvet ribbon to make the attractive wall hanging. \$2 postpaid for two signets on ribbon. Art Mart, Box 27648, Los Angeles, California.



From Hong Kong. The exquisite handloomed brocade which is used to make the four-in-hand ties shown here is made up in two designs: symbolic or scenic. The colors are conservative and elegant: black, gray, red or gold. The fabric drapes easily. \$3.50 ppd. for one. Order from Duncan & Duncan, 1222 Connecticut Avenue, Washington, D. C.



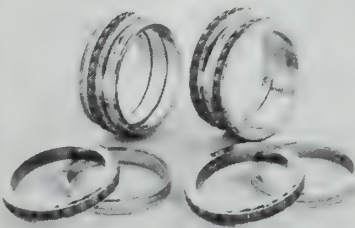
Min Gei calendar. The decorative Japanese calendar shown here comes in a portfolio of twelve sheets. Each is made of rice paper beautifully designed and brilliantly colored. We think that this calendar will add great charm to the room in which it is hung. Each sheet is 11" x 15". \$4.95 ppd. the set of twelve sheets. Elizabeth McCaffrey, Orange, N. J.



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the Songwriter will never be written now. Because two melodious Eighth Notes decided to become bookends. And here they are, made of solid polished brass, standing 6 1/2" high on a 4"x4" base. \$9.95. In a black satin finish, they're \$4.95. Postpaid.

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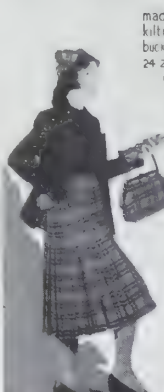
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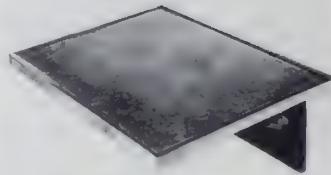
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AROUND

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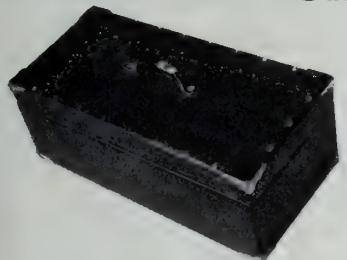
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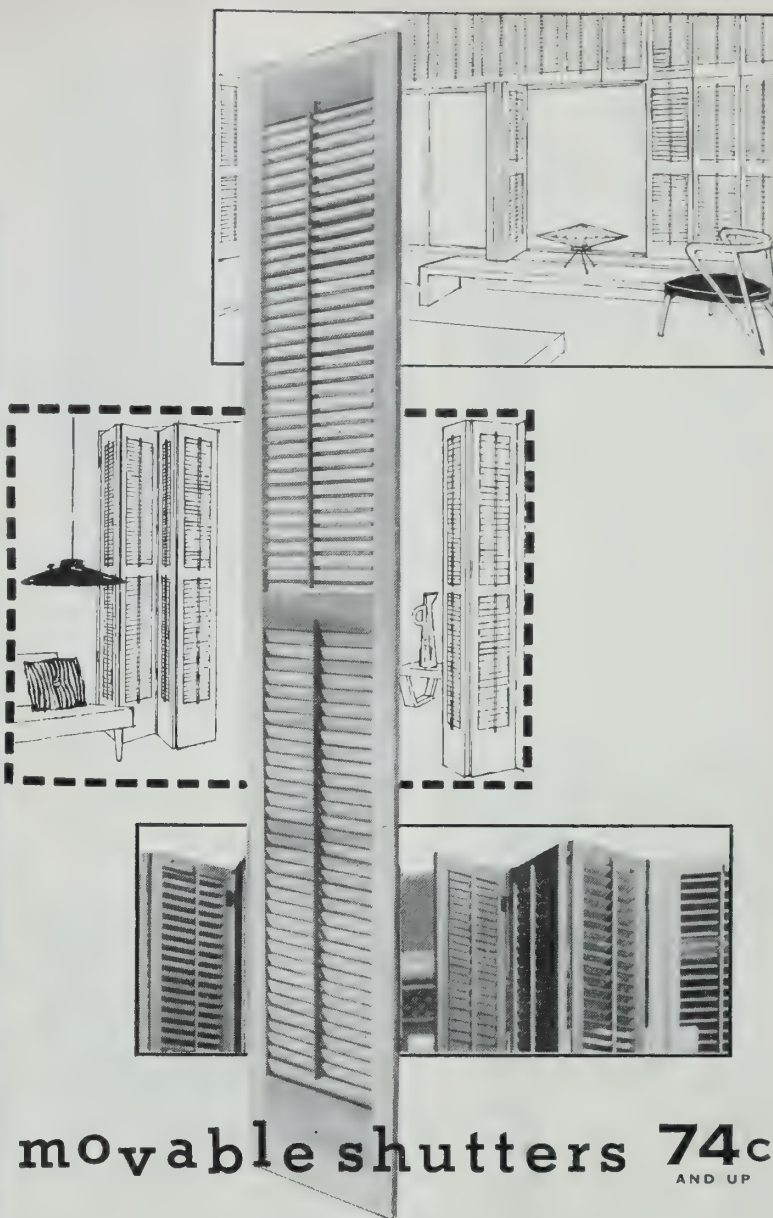


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The traveler and the student will appreciate this portable type-writer. It is an imported model which is fitted with the standard American keyboard, with finger touch margin set, with black, red and stencil ribbon set. The finish is baked-on enamel. \$59.99 complete with carrying case. \$5.95 tax. Exp. Coll. The Akron, 4400 Sunset Blvd., Los Angeles 27, Cal.



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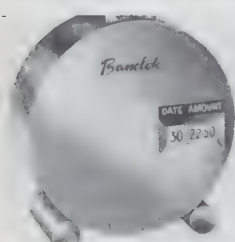
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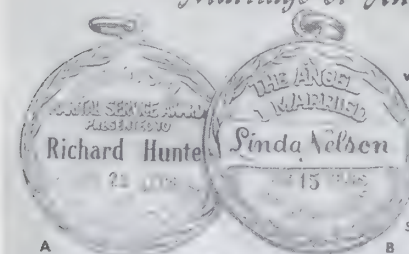
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Specify style medal desired, full name and number of years married. Prices include engraving, tax and postage. 1 week delivery.

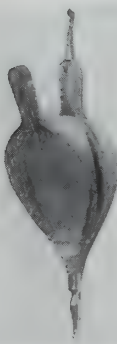
Wayne Silversmiths 546 So. Broadway, Yonkers 5, N. Y.

AROUND

For the hearth you need a good bellows. We show here an excellent reproduction of one used in New England over 200 years ago. It comes in *kit form*. Assembled and ready for you to paint or to stencil, it is made of delicately shaped pumpkin pine boards fitted with a lambskin bag, a burnished brass nozzle. 19" x 8". \$9.45 ppd. Hagerty, Cohasset, Mass.

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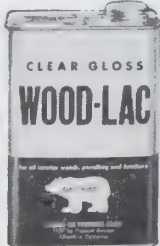
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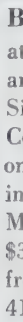
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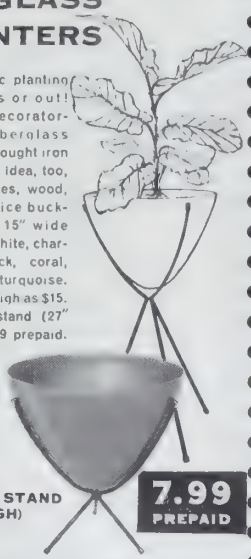
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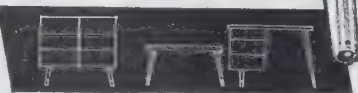
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28" Desk, table, etc.	14.95	9.95	8.50

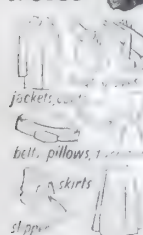
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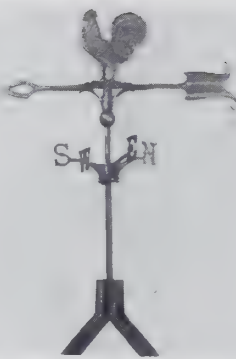
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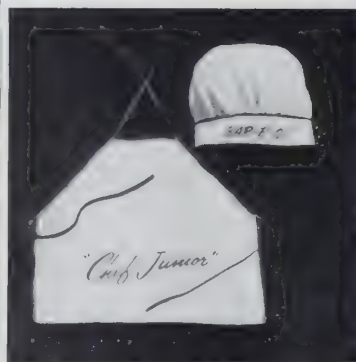
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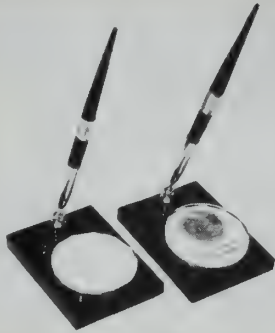
HOUSE & GARDEN
Dept. HG1, Greenwich, Conn.

AROUND

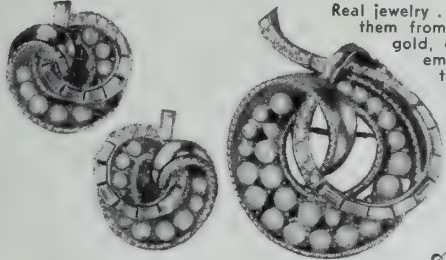
The perfect finish for your fine wood furniture can be achieved when you use Jackson of London patina English-type wax. It comes in two colors: blonde for light woods and dark for mahogany, walnut and teak. Each comes in two sizes: \$1.50 for the 6½ oz. jar; \$2 for the 12 ounce. Plus postage. Mark Jackson, HG12, 123 West 57th St., New York.

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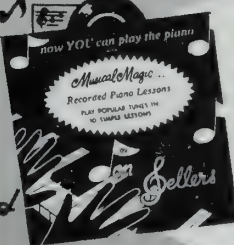


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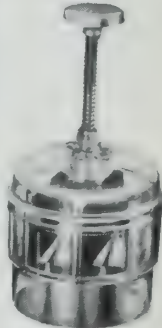
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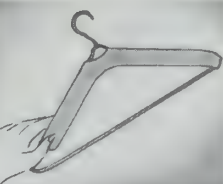


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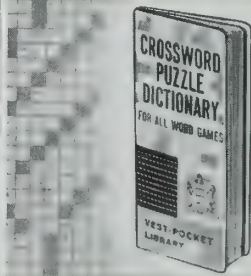
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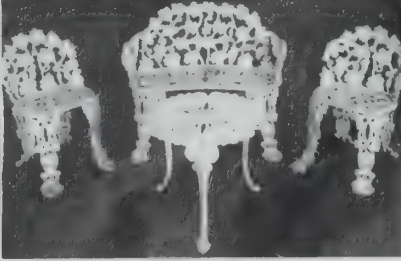
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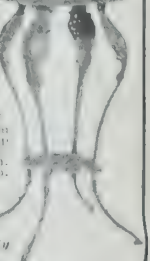
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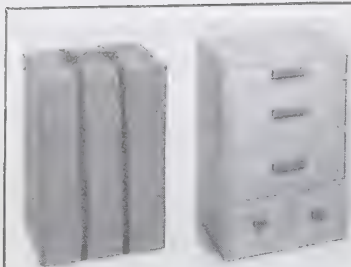
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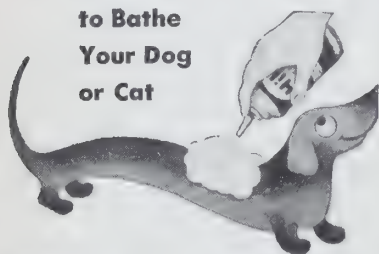
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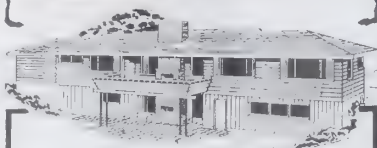
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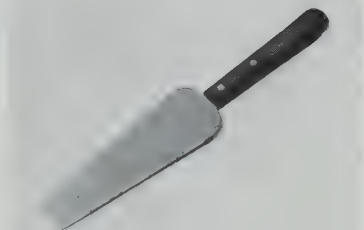
New York City 7

AROUND

Doll collectors will be interested in the Portuguese costume dolls shown here. Each small figure is handmade in Minho, Portugal, by industrious housewives. Dolls are made of multi-color wool yarn. Costumes are made of cotton print. Both the man and the woman doll are authentic in detail. 5" high. \$1 the pair ppd. Wide-World, 3218 Atwater, Los Angeles.

For pizza you need the knife shown here. One side of the stainless steel blade is serrated for easy cutting through cheese and crust. It is wide for serving segments of the delicious pie. The blade is fitted with a pakkawood handle which is decorative and practical. Over-all length: 12". \$2.95 ppd. Order from Kirkham's, 71 Bay Street, Glens Falls, New York.

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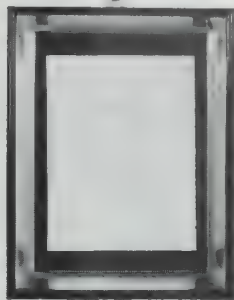
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THE LANGUAGE OF FRENCH WINE LABELS

By James A. Beard

The labels on French wines may be mystifying to a beginner, but they are there to help, not hinder, your choice. Of course, you acquire actual knowledge of wines only by drinking them, and by the fascinating experience of comparing one to another. The label on the bottle should be regarded as a good introduction to a wine. It can tell you what the bottle contains—in general.

Even when you know a bit of French, labels can be confusing. Here are bottles marked *Château so-and-so* or *Clos de such-and-such*; sometimes a man's name followed by *propriétaire*, or *négociant*, or *vigneron*. And here's a recurrent phrase in small letters, *appellation contrôlée*.

Each phrase is a clue. First, let's consider *appellation contrôlée*. Almost all French wines are marketed under government regulations that prevent fraudulent labeling. Committees in each wine district set the district boundaries, the kinds of grapes to be grown, the maximum amount of wine to be made from each acre. Growers and shippers must follow these regulations if they wish to label their wines with the name of the vineyard, the commune or the district. The phrase *appellation contrôlée* signifies that these rules have been observed. Yes, there are exceptions: older bottles of wine do not carry this statement; the law is fairly recent.

Now, about those labels saying *Château so-and-so*? This does not mean the wine was bottled in an old stone castle. These wines come from Bordeaux where the individually owned vineyards use chateau names. Labels carrying the name of the chateau generally say *Mis en bouteilles au Château*—made and bottled at the chateau. This guarantees the wine is not a mixture from various vineyards but from grapes of a particular vineyard and a particular vintage.

Simply because a Bordeaux wine has a chateau name doesn't mean it is outstanding. The quality of the wine depends on the quality of the vineyard. So, you ask, how can I tell if it is good? If you have had a little experience in tasting wines, price is a good indication. A fine bottle from a great chateau costs more than a lesser wine from a lesser chateau.

A few chateau wines are sold in cask to shippers who bottle them. The labels carry the name of the chateau and the shipper but do not state *Mis en bouteilles au chateau*. Yet this does not suggest that they are inferior.

Bordeaux shippers bottle and export many regional wines labeled with the name of the major district from which they come (Médoc, St. Emilion, Pomerol, Graves, Sauternes, Barsac) or with the name of the commune within the district (St. Estèphe, Margaux, St. Julien) and with the name of the shipper. This label tells you that although the wine may be a blend, it is made from grapes grown in that particular region. The quality of a regional wine depends on the shipper. How can you tell a good shipper? The only sure way is to taste, but there is one useful clue. Look for the letters ADEB on the label. This signifies that the shipper is one of a number of vineyard owners and Bordeaux shippers banded together to maintain high standards in Bordeaux wines. Some chateaux also use these letters.

Labels on Burgundy wines are another story. Growers do not use the term chateau. Leading Burgundy wines are "estate-bottled".

Unlike Bordeaux vineyards, which are owned or operated by one person, Burgundy vineyards tend to be divided among many owners, each caring for his own small section and making his own wine. Estate bottled wines from Burgundy, therefore, may be labeled not only with the name of the vineyard but also with the name of the individual grower from whose plot the grapes came. In addition, the bottle usually carries the township name, for each commune in Burgundy has long been famed for a specific type of wine. In place of *Mis en bouteilles au Château* used on Bordeaux bottles, the estate bottled wine of Burgundy may have any of the following statements: *Mise de la propriété*; *Mis en bouteilles par le propriétaire*; *Mise à la propriété*; *Mis au Domaine*; *Mis en bouteilles au Domaine*. All these terms mean bottled by the proprietor on his property. Some bottles merely bear the owner's name followed by the term *propriétaire*.

(Continued on page 98)

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HOUSE & GARDEN'S

Soup Cook Book





Dinner...



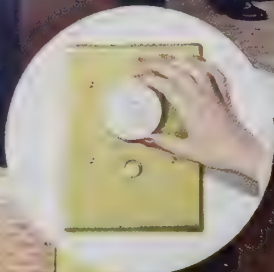
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HOUSE & GARDEN'S

Soup Cook Book

By DIONE LUCAS



Soup, now too often regarded as a dispensable first course, was a robust meal in itself to our ancestors. Those early soups were melanges of meat and vegetables served forth in their own broth or "brewis." They were divided into two categories: thin (soople meat) and thick (spoon meat). A character in *The Comedy of Errors* remarks, "Expect spoon meat." For centuries the big simmering household soup pot (for which the French *pot-au-feu* is named) sustained and comforted the peasants of Europe. During the eight lean years that Pierre Larousse, famous French lexicographer, labored on his works, he existed, it is said, solely on onion soup, cooked in secret at two in the morning. Not only authors but armies were invigorated by soup. A soup kitchen was the quickest and cheapest way to feed an army in the field, especially when the field supplied the ingredients. The Black Prince's army defeated the French at Crécy after being heartened by a golden soup made from the famous Crécy carrots. Wine soup helped Joan of Arc raise the siege of Orleans. An old American Civil War song has the refrain, "Hay-foot, strawfoot, bellyful of bean soup." Kings, too, were apt to play favorites in the matter of soup. King James IV, a leek-loving Scot, rallied his guests with the words, "My lords and lieges, let us all to dinner, for the cock-a-leekie is a-cooling." When Louis XV returned to his lodge after a long day's hunting, soup-hungry, to find the larder bare except for onions, butter and champagne, onion soup was born.

Every country has cherished a soup specialty. The Germans and Scandinavians feature fruit soups, the Greeks a soup sharply fragrant with lemon. Armenians add chicken and rice, and the Turks curry and leeks. (Leeks, one of the most honored of pot

herbs, have lent their unique flavor to the roughest peasant soup and to velvety Vichyssoise, originated by Louis Diat at the old New York Ritz.) American chowders, a happy blend of the fruits of the sea and land of this continent, were borrowed from the Indians by the Pilgrim fathers.

Soup has the great culinary grace of being adaptable to all tastes and pockets. It can be simple, exotic, economical, extravagant (a French chef, Soyen, once invented a soup that cost \$525 to make). The 18th century housewife could find a recipe for a hop-top soup or a vine-bud potage. We can choose a birds' nest soup, actually made from the gelatinous binding of sea birds' nests, or kangaroo-tail soup which, like mock turtle, never knew its namesake.

As usual, it was the French who nurtured and perfected the art of soup making (a chef estimated that 10,000 soups originated in Paris kitchens alone). One of the first French cook books was a 1456 treatise on soup, and Voltaire found "the best written book is a recipe for potage." Alexandre Dumas, père, crowned his literary career with a *Grand Dictionary of Cooking*, his 500th book, in which he includes a recipe for *potage aux choux* calling for a cabbage "stuffed with the remains of game and finely sliced ham, boiled in yesterday's bouillon." During the last century, soups lost much of their substance. They were refined and elaborated until they could be supped or sipped without quenching the appetite. Yet even today, what will revive the faint and famished like a tureen of honest soup—minestrone, oyster stew, onion soup? And when Esau sold his birthright for a mess of red Egyptian lentil potage we know how great the temptation must have been.



Hot Cream Soups

Potato and Water Cress Soup

(Potage Cressonnière)

2 tablespoons chicken fat or butter
4 large potatoes
2 medium size onions
2 cups water
Salt, black pepper
2 bunches water cress
1 cup milk
 $\frac{3}{4}$ cup light cream
 $1\frac{1}{2}$ cups light croutons

Dissolve the fat in a deep heavy kettle. Add the potatoes and onions skinned and finely sliced. Add the water, salt and pepper; cover the pan and cook very slowly until the vegetables are quite mushy. Add the stalks and leaves of the water cress, reserving some of the best leaves; cover and cook another minute. Rub through a fine strainer, add the milk, the reserved water cress leaves and the cream. Add more seasoning if necessary. Reheat, do not boil; serve with the croutons. Serves 4.

Cream of Tomato and Potato Soup

(Potage Crème Aurore)

4 tablespoons chicken fat
4 medium size potatoes
3 small onions
2 cloves garlic
1 cup water
Salt, cracked black pepper
1 cup milk

1 lb. ripe tomatoes
2 tablespoons tomato paste
2 level tablespoons flour
 $1\frac{1}{2}$ cups chicken stock
 $\frac{1}{4}$ teaspoon dried sage
 $\frac{3}{4}$ cup light cream
Chopped parsley
4 tablespoons whipped cream

Melt 2 tablespoons of the chicken fat in a deep heavy kettle. Finely slice the peeled potatoes, two onions and one clove of garlic. Add to the pan with the water, season with salt and pepper, cover, and cook slowly until the vegetables are mushy. Rub through a fine strainer and add the milk. In another pan melt the remaining chicken fat, add all but one of the tomatoes, sliced with the skins on, the remaining onion, sliced, and clove of garlic. Add salt, pepper, and cook briskly for five minutes. Stir in the tomato paste and the flour and pour on the chicken stock. Add the sage and stir over the fire until it comes to a boil. Rub through a fine strainer and combine with the potato soup. Mix in the light cream and garnish with the chopped parsley and the reserved tomato, skinned, seeded and shredded. Serve topped with a tablespoon of whipped cream for each person. Serves 4.

Note: The cream of tomato and cream of potato soups can be served separately, if desired.

Potage Gentilhomme

2 tablespoons chicken or bacon fat
5 potatoes
1 large onion
Salt, black pepper
3 cups water
2 carrots
2 leeks
1 small head Boston lettuce
 $\frac{1}{4}$ cup butter
2 egg yolks
 $\frac{1}{4}$ cup chopped fresh chervil

Heat the fat in a pan; cut the peeled potatoes into eighths, add the finely chopped onion, a little salt and pepper and stir well over high heat for two or three minutes. Add half the water, cover the pan and cook very slowly until the vegetables are mushy. Rub through a fine strainer, add the remaining water and if too thick, a little more water. Add the following garnish: slice the outer, red part of the carrots to the size of fine matchsticks, slice the white part of the leeks similarly and cut the lettuce into shreds. Heat the butter in a sauté pan, and when it has just melted, but is not too hot, add the vegetables with a little salt and pepper. Cover and cook very slowly until quite soft. Add to the soup. Put in a

soup tureen the egg yolks diluted with two or three tablespoons water; pour the soup on slowly, stirring all the time, and garnish with the chopped chervil. Serves 4.

Cream of Carrot Soup

(Potage Crécy)

4 large carrots
4 small potatoes
1 onion
 $1\frac{1}{2}$ cups water
2 tablespoons butter
Salt, black pepper
1 clove garlic
 $1\frac{1}{2}$ cups boiled milk
1 egg yolk
1 cup light cream
2 tablespoons chopped chives
1 teaspoon chopped parsley
 $1\frac{1}{2}$ cups croutons

Peel the carrots, onion, and potatoes; cut them into slices; put into a heavy pan with the water, butter and seasoning. Cover and cook until the vegetables are all very soft. Rub through a very fine strainer and add the boiled milk. Mix the egg yolk well into the cream and pour the hot carrot soup onto it. Sprinkle with the chopped chives and parsley and serve the croutons separately. Serves 4.

Shrimp Bisque

2 carrots (1 sliced)
1 onion, sliced
2 turnips
6 tablespoons chicken fat
Salt, black pepper
 $1\frac{1}{2}$ lbs. raw shrimp
 $\frac{1}{4}$ cup cognac
 $\frac{1}{2}$ cup white wine
3 cups fish stock
6 tablespoons rice flour
A few drops cochineal
 $\frac{3}{4}$ cup butter
2 cups light cream
Cayenne and paprika
1 tablespoon cognac
 $1\frac{1}{2}$ cups small croutons

To make fish stock:

Put 4 sole bones or 4 flounder bones in a pan, with 5 cups water, bring slowly to a boil, skim well. Add sliced carrot, onion, 1 bay leaf, 1 sliced stalk celery, 1 sprig parsley, 4 peppercorns, $\frac{1}{4}$ cup white wine. Reduce to 3 cups. Strain and set aside.

Dice the other vegetables. Heat 1 tablespoon fat in a large heavy pan, add the vegetables with a little salt and pepper, cover and cook very slowly until just soft. Add the raw shrimp in their shells and

sauté a few moments. Pour the cognac over and flame and then add the white wine. Add salt and pepper, and cook 8 to 10 minutes. Remove the shrimp and set aside to cool. Add the fish stock to the vegetables and rub through a fine strainer. Melt the rest of the chicken fat in a pan, stir in the rice flour off the fire, pour on the fish stock and stir over the fire until it comes to a boil. Color with the cochineal and allow to simmer gently for 10 minutes. Shell the shrimp and crush the shells in a large wooden bowl with a pestle. Add the butter and continue crushing until well mixed. Color with a little cochineal and rub through a very fine strainer. Add this butter bit by bit to the soup, beating well with a whisk. Add the light cream; season well with a little cayenne and paprika mixed; cut the shrimp into very thin slices; add to the soup and just before serving, stir in 1 tablespoon cognac. Garnish with the croutons. Serves 4.

New England Clam Chowder

1 large white onion
2 large cloves garlic
3 ounces very hard butter
2 dozen chowder clams, steamed
2 cups clam juice
Salt, cracked black pepper
6 ounces salt pork
2 Idaho potatoes
2 cups light cream
1 tablespoon chopped parsley
1 tablespoon chopped chives
Coarsely cracked black and white peppercorns
Rock salt
3 small French rolls

Finely chop or grate the onion; crush the garlic to a smooth paste with very little salt; melt 1 tablespoon of butter in a pan, add the onion and garlic and cook very slowly for 4 minutes. Put the clams through a fine meat chopper (or use canned minced clams), add another tablespoon of butter, moisten with 4 tablespoons of clam juice, season with salt and black pepper, add to onion and garlic, cover and cook very slowly for 10 to 15 minutes. Cut the salt pork into very small dice and fry in a large heavy pan until nearly crisp. Skin and dice the potatoes, put into boiling water for 2 minutes, drain and add to the salt pork. Pour on the remaining clam juice, bring slowly to a boil and simmer gently until the potatoes are soft. Remove from the heat and mix in the clams. Carefully add the cream and stir over the fire until hot, do not boil. Cut the remaining butter into thin slices, float

it on top of the soup, sprinkle well with chopped chives and parsley, the crushed black and white peppercorns and a little rock salt. Cut the rolls into very thin slices lengthwise and toast quickly. Serve separately in a napkin to keep them hot. Serves 4.

Cream of Cauliflower Soup (Crème DuBarry)

1 large head cauliflower
2 tablespoons lemon juice
6 tablespoons butter
4 tablespoons flour
Salt, cayenne pepper
4 cups light chicken stock
½ cup boiled milk
½ cup cooked tapioca
2 egg yolks
½ cup light cream
1 tablespoon chopped chives
1 cup croutons

Remove about ½ cup of cauliflowerets from the head. Blanch them for 8 to 10 minutes in boiling salted water with 2 teaspoons of the lemon juice. Drain and set aside. Slice the rest of the cauliflower and blanch for 15 minutes with the rest of the lemon juice in boiling salted water. Melt the butter in a heavy pan, stir in the flour off the fire and season with salt and pepper. Pour on the stock and stir over the fire until it comes to a boil. Drain the cauliflower and add to this mixture. Continue cooking slowly until the cauliflower is very soft and skim when necessary. Rub through a very fine strainer, return to the pan, add the boiled milk, re-heat, add the tapioca, the egg yolks mixed into the cream, the chives, and lastly, the cauliflowerets. Serve croutons separately. Serves 4.

Cream of Pea and Vermicelli Soup (Potage Longchamps)

1 lb. dried peas
6 cups water
2 onions
6 cloves
1 large carrot
½ cup butter
1 ham bone
3 or 4 leek greens, cut in pieces
Salt, freshly cracked pepper, sugar
2 ounces boiled vermicelli
½ cup fresh peas (or canned)
4 ounces boiled ham, cut in fine shreds
½ cup light cream

½ cup finely shredded sorrel
1 tablespoon finely chopped chervil
1 cup small fried croutons

Soak the dried peas overnight in plenty of water. Drain. Wash thoroughly. Put in a pan with just enough of the 6 cups water to cover. Bring to a boil, skim, add the peeled onions studded with the cloves, the carrot, cut into thin slices and sautéed in 2 teaspoons of butter, and the ham bone. Add the green part of the leeks, allow to cook very slowly for 1½ hours. Rub through a very fine strainer and dilute with a little of the water (it should be rather on the thick side). Season and add a little sugar to remove the bitterness of the onion. Beat in, bit by bit, the rest of the butter. Add the boiled vermicelli, the peas, the ham, the sorrel slowly cooked in butter, and the light cream. Sprinkle the chopped chervil on the top. Serve garnished with the croutons. Serves 4.

Mussel Soup

1 quart large mussels
Dry mustard
Bones of 2 flounders
1 small carrot, sliced
1 small onion, sliced
1 small celery stalk, sliced
Bouquet of fresh herbs
2 teaspoons salt
8 mixed black and white peppercorns
½ cup very dry white wine
5 cups water
3 tablespoons butter
2 tablespoons rice flour or 3 tablespoons flour
¼ teaspoon cayenne pepper
2 tablespoons finely chopped parsley
1 cup light cream
1½ cups small croutons

Soak the mussels in well salted water with dry mustard added (about 2 tablespoons mustard to 2 quarts water.) Leave for about 1 hour, then scrub thoroughly with a small brush and rinse in cold water. Place mussels in a deep heavy pan with the flounder bones, sliced vegetables, herb bouquet, 1 teaspoon salt and the peppercorns. Pour over the wine and water. Cover the pan and bring slowly to a boil. Reduce heat and simmer for 2 minutes. Strain. Remove mussels from their shells, take off the small beards around the sides of the mussels and set cleaned mussels aside to keep warm. Melt the butter in a deep 2-quart saucepan, stir in the rice flour or flour and add 1 teaspoon salt and the cayenne pepper. Slowly and carefully stir in the mussel stock and stir

mixture over the fire until it comes to a boil. Reduce heat and simmer for 5 to 10 minutes. Add the mussels, chopped parsley and cream (for a richer soup, mix the cream with one or two well beaten egg yolks and stir into the soup before adding the mussels and parsley). Do not let the soup boil, but serve quickly with separate dishes of croutons. Serves 4.

Oyster Stew

2 dozen shelled large oysters
 1/2 cup water
 1 small piece celery with leaf, finely chopped
 3 ounces sweet butter
 2 small shallots, finely chopped
 1 small onion, finely chopped
 3 large cloves garlic, finely chopped
 Salt and freshly cracked black pepper
 3 cups light cream
 6 juniper berries, crushed
 1 cup whipped cream
 Small, crisp crackers

Carefully remove any pieces of shell from the oysters, place in a thin saucepan, pour over the water, add celery leaves and 1/2 teaspoon salt. Bring slowly to a boil. Remove from fire, leave oysters in the liquor while the rest of stew is being prepared. Melt 1 ounce of the butter in a deep heavy pan, add the shallots, onion, garlic and celery stalk, season with salt and pepper and cook very slowly for 4 to 5 minutes, stirring frequently. Pour on the light cream which has been brought to a boil with the juniper berries, 1/2 teaspoon salt and 1/2 teaspoon pepper, and then strained. Add the drained oysters with 1/4 cup of their cooking liquor. Just before serving, add the whipped cream and the remaining butter, well chilled and cut into small cubes, so that the butter is not quite melted when the soup is served. Serve with small crackers. Serves 4.

Cream of Chestnut Soup

2 lbs. chestnuts
 6 tablespoons butter
 1 small celery stalk, sliced
 1 small onion, sliced
 1 small carrot, sliced
 Salt and black pepper
 4 cups strong chicken stock
 1 egg yolk
 2 tablespoons dry sherry
 1 cup light cream
 4 marrons glacés or 1 1/2 ounces marrons glacés pieces
 1 tablespoon chives, finely chopped
 1 cup whipped cream

Cover the chestnuts with water and bring them slowly to a boil. Simmer for a few minutes, drain and carefully remove both the outer and inner skins (canned, cooked chestnuts may be substituted). Melt 4 tablespoons butter in a deep heavy pan, add celery, onion, carrot, season with salt and pepper and cook slowly for 2 to 3 minutes. Add the skinned chestnuts. Pour over the chicken stock, bring to a boil and

simmer until the chestnuts are quite soft. Rub all through a fine strainer, return to pan. Add rest of butter bit by bit. Beat the egg yolk well with the sherry; mix in the light cream. Pour the soup onto this mixture. Add the marrons glacés, in small pieces, and the chives. Season well, pour into individual earthenware bowls. Top each with a tablespoon of whipped cream and brown under the broiler. Serves 4.

Hot Clear Soups

Onion Soup au Gratin

4 tablespoons butter
 2 tablespoons vegetable oil
 6 medium size onions, finely sliced
 Salt and pepper
 1 teaspoon flour
 1/2 teaspoon French mustard
 1/2 cup dry white wine
 2 1/2 cups stock or water
 4 tablespoons grated American cheese
 4 tablespoons grated Parmesan cheese
 French bread

Melt butter and heat the oil in a casserole. Add the onions, salt, pepper. Sauté slowly over a low fire until onions are a very dark brown—20 to 30 minutes. Add flour and mustard and stir until smooth. Continue stirring while adding the wine and stock, and bring slowly to a boil. Draw aside and leave to simmer for 15 minutes. Put thick slices of toasted French bread into an earthenware casserole or soup bowl. Add soup. Sprinkle the top with grated American cheese and brown quickly under the broiler. Sprinkle sliced French bread with oil and the Parmesan. Brown in the oven and serve separately. Serves 4.

Consommé

3 lbs. side round of beef
 2 large veal knuckle bones
 10 cups cold water
 1 tablespoon rock salt
 8 black peppercorns
 4 leeks, sliced
 4 large carrots, sliced
 6 young turnips, sliced
 1 bouquet of herbs (chervil, parsley, thyme, bay leaf, celery, and Italian parsley)
 1 large onion, stuck with 4 cloves
 1 large Bermuda onion
 2 tablespoons tomato paste
 1 ripe tomato, sliced
 3 egg whites
 1/2 cup dry sherry

Whenever you are boiling beef for a meal, take the opportunity to make a batch of stock or cleared consommé. The ingredients add extra flavor to the meat. Stock or consommé can be kept for a week in the refrigerator or, frozen, for many months.

Place the meat and bones in a heavy casserole or earthenware marmite with the water. Bring to a boil very slowly. Skim off fat carefully. Add salt, peppercorns, sliced leeks, carrots and turnips, the herb bouquet and the onion stuck with the cloves. Add the Bermuda onion, which has been cut into thick slices, and browned in a heavy pan with a little skimmed beef fat until almost black. Skim again and reboil. Lower the heat and simmer very gently, covered, for 3 hours. Remove excess fat. Strain and reserve the beef for other uses. Allow the strained stock to get quite cold. Remove all fat. Put into a pan with the tomato paste, tomato and the stiffly beaten egg whites. Beat over a slow fire until the mixture comes to a boil. Draw aside and allow to stand for 15 minutes. Soak a fine cloth in cold water and wring out. Line a strainer with the cloth and carefully pour the soup through this. Return to the pan. Add the dry sherry. Reheat; add a little



more sherry if desired. Serves 4.

Consommé may be served with any of the following traditional garnishes, which are added just before serving:

Consomme Celestine

Mix together in a small bowl 4 rounded tablespoons flour, 1 egg, 1 egg yolk, 2 tablespoons vegetable oil, $\frac{1}{2}$ teaspoon salt, a pinch of sugar and 4 tablespoons of milk. Beat until quite smooth. Stir in $\frac{3}{4}$ cup of milk and allow to stand in the refrigerator for $\frac{1}{2}$ hour. Remove. Melt a little salt butter in a pan and make very thin pancakes with batter, adding more butter as needed. Cut pancakes into thin strips. Add to the consommé before serving.

Consomme au Parmesan

Beat 2 egg yolks. Add $\frac{1}{2}$ teaspoon salt, $\frac{1}{4}$ teaspoon black pepper and $\frac{1}{2}$ cup grated Parmesan cheese. Carefully fold in 2 stiffly beaten egg whites and 2 tablespoons flour. Line a jelly-roll pan with waxed paper and brush the paper with 1 teaspoon oil. Spread the mixture carefully and evenly over the paper and bake for 5 minutes in a 400° oven. Remove, cool, and cut into small oblong pieces. Add these to the consommé just before serving.

Consomme Julienne

Peel 1 large carrot, 1 white turnip, 2 green leeks, 1 onion, and top and tail 12 green beans. Cut these vegetables into very fine strips. Cut $\frac{1}{2}$ head Boston lettuce into fine shreds. Blanch all vegetables in boiling water for 5 minutes. Drain, leaving a little water. Place in a shallow pan, sprinkle with $\frac{1}{2}$ teaspoon salt and add 2 cubes sugar. Cover with a piece of doubled waxed paper and the pan lid. Cook slowly for 8 minutes. Add to the consommé just before serving.

Clear Borsch

3 lbs. side round beef
2 large veal knuckles
12 cups cold water
1 tablespoon rock salt
8 black peppercorns
2 leeks
2 carrots
2 turnips
1 stalk celery
1 medium onion stuck with 2 cloves
1 large Bermuda onion
Bouquet of herbs (celery, Italian parsley, thyme)
2 bunches raw beets

3 tablespoons tomato paste
1 cup red wine
3 egg whites
1 cup heavy sour cream
1 clove garlic, finely chopped with a little salt
1 teaspoon grated lemon rind
 $\frac{1}{2}$ teaspoon coarsely cracked pepper

Place the meat and the bones in a heavy casserole or earthenware marmite, and cover with the water. Bring to a boil very slowly. Skim carefully. Add salt, peppercorns, and the thickly sliced leeks, carrots, turnips and celery. Add the onion stuck with cloves; add the Bermuda onion, thickly sliced, and browned in a heavy pan until almost black. Reboil and skim again

carefully. Lower the heat, add the herb bouquet and simmer very gently for 3 hours with the cover on. Remove excess fat and strain, reserving the meat to be used as boiled beef. Allow the stock to get quite cold, and remove all the fat. Skin the beets and put through a coarse grater. Add them to the stock with the tomato paste, red wine, and stiffly beaten egg whites. Beat over a slow fire until the soup comes to a boil. Draw aside and allow to stand for 15 minutes. Soak a fine cloth in cold water and wring out. Line a strainer with the cloth and carefully pour the soup through it. Return the soup to the pan and reheat. Mix the sour cream, garlic, lemon rind and pepper together and serve separately for a garnish. Serves 4.

Thick Soups

Vegetable Borsch

1 Bermuda onion
2 large carrots
2 large turnips
1 large parsnip
1 large piece of celery
2 bunches of beets
Bouquet fresh dill
4 tablespoons chicken fat
2 cloves garlic
Salt, freshly cracked black pepper
2 tablespoons tomato paste
4 large ripe tomatoes, skinned and sliced
12 cups water
1 green cabbage, finely shredded
Sugar
1 cup raw fresh beet juice
Chopped fresh dill

Garnish

2 cups heavy sour cream
1 clove garlic
1 teaspoon salt
 $\frac{1}{2}$ teaspoon freshly cracked black pepper
1 teaspoon grated lemon rind
 $\frac{1}{4}$ teaspoon sugar

Shred the onion, carrots, turnips, parsnip, celery, beets and dill bouquet. Put in a heavy pan with the chicken fat, crushed garlic, salt and black pepper. Cover the pan and cook very slowly for 5-10 minutes, without browning, stirring frequently. Add the tomato paste, the skinned and sliced tomatoes, and, little by little, the water. When the vegetables are half cooked, add the shredded cabbage. Add a little sugar, salt and pepper to taste. Simmer all this together until the vegetables are just soft,



without being mushy. Then add the raw beet juice (to make this, grate raw beets, put into a cloth and squeeze to get the juice). Sprinkle with chopped fresh dill and serve with 2 cups sour cream mixed with 1 clove crushed garlic, 1 teaspoon salt, $\frac{1}{2}$ teaspoon fresh ground pepper, 1 teaspoon grated lemon rind and $\frac{1}{4}$ teaspoon sugar as a garnish. Serves 4-6.

Cabbage Soup

1 large green cabbage
6 ounces salt pork
3 onions, peeled
2 cloves garlic, crushed
5 cups beef stock
4 cloves
1 teaspoon caraway seeds
Salt, black pepper
2 large potatoes, peeled and diced
3 frankfurters or small garlic sausages
1 tablespoon honey
French bread, sliced and toasted
4 tablespoons frozen butter

Put the cabbage in boiling water, off the fire, and leave for 10 minutes. Drain and cut into eighths. Remove all the hard part. Dice the pork and sauté in a heated, heavy pan for 5 or 6 minutes. Dice two onions and sauté them in the pan for a few minutes. Add the cabbage and the garlic. Pour over the stock, bring to a boil and add the remaining onion, stuck with the cloves. Add the caraway seeds, salt and pepper. Cover and cook very gently until the vegetables are nearly cooked, then add the diced raw potatoes, the frankfurters, blanched and sliced, and the honey. Pour into an earthenware tureen or casserole. Cook for $\frac{3}{4}$ hour in a slow oven. To serve, put 2 or 3 slices of French bread in a soup plate, ladle the soup over and top each with 1 tablespoon frozen butter. Serves 4.

Lentil Soup

2 cups dried lentils
3 quarts strong beef stock
1 ham knuckle
 $\frac{1}{4}$ lb. piece of salt pork
4 small potatoes, diced
 $\frac{1}{2}$ cup celery, diced
2 teaspoons flour
 $\frac{1}{2}$ cup sour cream
Salt, black pepper
A little nutmeg
1 small garlic sausage
4 tablespoons sweet butter

Wash and drain the lentils well. Put them in a bowl, with water to cover and let them soak for 2 hours. Drain. Cover again with cold water and bring slowly to a boil. Boil for 10 minutes, then drain. Pour on the beef stock; add the ham knuckle and salt pork. Bring to a boil and simmer slowly for $2\frac{1}{2}$ to 3 hours. Rub through a strainer. Twenty minutes before serving, add the potatoes and celery. Mix the flour into the sour cream and moisten it with a little of the soup. Stir carefully into the soup and simmer until the potatoes are just soft. Season well with salt, pepper and nutmeg. Cover the garlic sausage with water, simmer for 10 minutes, drain and slice. Place a few slices in each serving plate or bowl. Pour the lentil soup over and serve, topped with a pat of butter. Serves 4.

Pot-au-Feu

3 lbs. side round beef
2 large veal knuckle bones
10 cups cold water
1 tablespoon rock salt
8 black peppercorns

4 leeks
4 large carrots
6 young turnips
1 large onion, stuck with 4 cloves
1 large Bermuda onion
1 bouquet of herbs (chervil, parsley, thyme, bay leaf, celery and Italian parsley)
Garnishing vegetables: small onions, small potatoes, turnips, leeks, carrots, spring cabbage

Put the meat and the bones in a heavy casserole or earthenware marmite and cover with the water. Bring to a boil very slowly. Skim carefully. Add salt, peppercorns and the thickly sliced leeks, carrots and turnips. Add the onion stuck with cloves and the Bermuda onion which has been thickly sliced and browned in a heavy pan with a

little beef fat until almost black. Reskim and reboil. Lower the heat, add the herb bouquet and simmer very gently, covered, for 3 hours. Remove excess fat and strain. Garnishing vegetables, such as onions, carrots, turnips, leeks, quarters of spring cabbage, small potatoes, may be cooked in the following manner: Reheat the stock and remove any excess fat. Add the small onions, and the carrots and turnips cut into large olive shapes. Simmer gently until half cooked. Add the leeks, a quartered spring cabbage and the small peeled potatoes. Add the beef and continue cooking until the beef is heated through and the vegetables are just soft. Slice as much beef as needed. Arrange slices overlapping on a serving dish surrounded by the vegetables. Serve the soup in a sauceboat with a ladle. Serves 6.



Iced Soups

Vichyssoise

4 large potatoes, peeled and sliced
6 small white leeks, peeled and sliced
4 stalks celery, sliced
1 onion, peeled and sliced
1 cup water
Salt, cayenne pepper
 $1\frac{1}{2}$ cups strong chicken stock
2 cups light cream
2 tablespoons finely chopped fresh chives
or
2 tablespoons finely shredded cooked carrots and 2 tablespoons red caviar

Put the potatoes, leeks, celery, and onion into a pan with the water, salt and pepper. Cover and cook very slowly until quite soft. Stir in the stock and add a little extra seasoning. Stir over the fire until it comes to a boil, rub first through a coarse strainer

and then through a very fine strainer. Chill until ice cold in the refrigerator, add the cream and garnish with either the chives or the carrots and caviar. Serve in individual bowls surrounded by crushed ice. Serves 4.

Iced Cucumber and Mint Soup

4 cucumbers
1 small bunch scallions
3 cups water
Salt, pepper, cayenne pepper
6 tablespoons flour
3 tablespoons chopped fresh mint
 $1\frac{1}{2}$ cups light cream

Peel the cucumbers. Reserve half a cucumber. Thinly slice the rest. Finely slice the scallions and put them into a pan with the sliced cucumbers and water to cover. Sea-

La Crouûte au Pot

Make and strain stock according to the directions for *Pot-au-Feu*. Reserve the beef for other uses. Peel 6 small carrots and 4 small young turnips, cut them into small squares and add to the stock. Cook slowly until nearly soft. Add 4 white leeks, thinly sliced, and $\frac{1}{2}$ young green cabbage, finely shredded. Cook until soft. Drain the vegetables and place them in the bottom of a soup tureen. Pour the stock on top. Cut 1 narrow loaf French bread into $1\frac{1}{2}$ " rounds, spread the top of each slice with a little of the skimmed-off beef fat, sprinkle with grated Gruyère cheese and brown slowly in a moderate oven. Float the bread slices on top of the soup. Sprinkle with chopped chervil. Serve grated Gruyère cheese separately. Serves 4-6.

Minestrone

2 tablespoons butter
2 tablespoons olive oil
 $\frac{1}{2}$ cup diced raw ham
6 ounces finely diced salt pork
1 cup onion, finely diced
1 cup carrot, finely diced
 $\frac{1}{2}$ cup finely diced celery
2 cloves garlic, diced
1 cup shelled peas
 $\frac{1}{4}$ small shredded green cabbage
1 tablespoon tomato paste
2 quarts boiling water
Salt, freshly cracked black pepper
 $\frac{1}{2}$ cup small elbow macaroni
3 tomatoes, skinned, seeded and diced
2 ounces spinach leaves
1 tablespoon chopped parsley
 $1\frac{1}{2}$ cups Parmesan or Romano cheese

Heat the butter and oil in a deep heavy pan. Add the diced ham and pork with all the fat removed and cook over low heat for 5 to 6 minutes. Add the diced onion, carrot, celery and garlic. Cook slowly, covered, for 10 minutes. Add peas and cabbage and stir in the tomato paste. Pour on water and bring to a boil. Season with salt and pepper, add macaroni and simmer very slowly until all ingredients are tender. Add tomatoes and heat through. Cut spinach leaves into coarse shreds and add to the soup at the last minute, with the chopped parsley, so they are just wilted but not cooked. Serve in a large soup tureen accompanied by a big bowl of grated cheese. Serves 4-6.

Note: Minestrone requires one pasta, one starch vegetable and one leaf vegetable. You may substitute rice for macaroni, beans for peas if you wish.

son with salt and pepper and cook very slowly until quite soft. Blend the flour with a little water, add to the cucumbers and scallions and stir in the rest of the water. Season with a little more salt and cayenne pepper and stir over the fire until the mixture comes to a boil. Rub through a very fine strainer. Put in a cold pan or bowl; add the mint; stir over a bowl of crushed ice until very cold. Stir in the cream and garnish with the reserved cucumber which has been blanched, shredded and well drained. Serve in small bowls placed in crushed ice. Garnish with a little more freshly chopped mint just before serving. Serves 4.

Iced Broccoli Soup

4 tablespoons vegetable oil
 $\frac{1}{2}$ cup finely chopped onion
 $\frac{1}{2}$ cup finely chopped celery
Salt, black cracked pepper
4 tablespoons flour
1 bunch broccoli
3 cups chicken stock
2 cups light cream
1 tablespoon finely chopped chives
1 teaspoon finely chopped fresh rosemary
or $\frac{1}{2}$ teaspoon crushed dried rosemary

Gently heat the oil; add the onion and celery and cook slowly for 2 or 3 minutes. Season with salt and pepper. Stir in the flour off the fire. Cut the broccoli into pieces, put into boiling water, off the fire, for 10 minutes. Drain and cook until tender in the chicken stock. Add this to the onion-celery mixture and bring to a boil. Rub through a fine strainer, cool in the refrigerator. Add

the light cream and serve garnished with chives and rosemary. Serves 4.

Iced Pea and Curry Soup (Potage Singhalese)

2 cups shelled peas
1 cup water
2 tablespoons rice flour
2 cups beef stock
Salt, cayenne pepper
 $\frac{1}{2}$ cup finely chopped onion
 $\frac{1}{4}$ cup finely chopped carrot
 $\frac{1}{4}$ cup finely chopped celery
1 tablespoon Indian curry powder
1 cup light cream
1 cup heavy cream
 $\frac{1}{4}$ cup finely chopped green pepper
 $\frac{1}{4}$ cup finely chopped red pepper

Put the peas in a pan with the water; season and cook slowly until just soft, being careful not to allow them to lose their fresh green color. Mix the rice flour with a little beef stock, add to the peas, season with salt and cayenne. Add remaining stock, onion, carrot, celery and stir over the fire until the mixture comes to a boil. Simmer gently until the vegetables are very soft. Rub through a very fine strainer. Put the curry powder in a mortar with a few drops of light cream, salt and pepper, and grind with the pestle until very smooth. Add this to the soup and chill until ice cold in the refrigerator. Mix in the remaining light cream, whip the heavy cream and blend in. Garnish with the finely chopped red and green pepper. Serve in metal bowls surrounded by crushed ice. Serves 4.

Greek Lemon Soup (Soupe Agholemono)

$\frac{1}{3}$ cup rice
6 cups chicken stock
4 egg yolks
Grated rind and juice of two lemons
1 cup sour cream
Salt, cayenne pepper
1 cup light cream
1 cup whipped cream
Paprika

Wash the rice in a little water to remove all excess starch and drain thoroughly. Add the rice slowly to the chicken stock and cook for 30 minutes until the rice is very soft. Rub through a fine strainer. Beat the egg yolks thoroughly with the grated rind of one lemon. Slowly add the juice of two lemons. Mix in the sour cream and slowly pour on the hot soup, making sure the liquid does not curdle. Season and stir over a slow fire until the soup coats the back of a wooden spoon. Chill thoroughly. Stir



in the light cream. Serve in individual bowls surrounded by crushed ice. Put a tablespoon of whipped cream on the top of each and garnish with the remaining lemon rind and a little paprika. Serves 4.

Iced Tomato and Mint Soup

2 tablespoons vegetable oil
1 onion, finely chopped
1 clove garlic, finely chopped
1 small bunch scallions, chopped
Salt, freshly cracked black pepper
6 large ripe tomatoes,
sliced with skins on
1 tablespoon tomato paste
5 level tablespoons flour
3 cups chicken stock
1 cup light cream
2 small skinned tomatoes
2 tablespoons fresh chopped mint

Heat the vegetable oil a little in a heavy pan. Add the chopped onion and garlic and cook for a few minutes. Add the chopped scallions. Add salt, pepper and the six sliced tomatoes. Cover and cook slowly for seven or eight minutes. Remove from heat and stir in the tomato paste and the flour. Pour on the chicken stock and stir over the fire until it comes to a boil. Simmer for 10 minutes. Rub through a fine strainer. Simmer for three minutes. Add 1 tablespoon chopped mint. Chill until very cold in the refrigerator. (The soup will keep in the refrigerator for several days in this state.) Just before serving, stir in the light cream and the skinned tomatoes, seeded and cut into fine shreds, and the remaining chopped mint. Serve the soup in bowls, surrounded by crushed ice. Serves 4.

Iced Garlic Soup

(Tourain à l'Ail)

12 small cloves garlic
1 teaspoon salt
1 tablespoon butter
2 tablespoons olive oil
4 cups strong chicken stock
Salt, cayenne pepper
3 egg yolks
1 cup heavy cream
Grated nutmeg
2 teaspoons finely chopped chives

Peel the garlic and chop very fine with the salt. Heat the butter and oil in the bottom of a heavy soup pan. Add garlic and cook slowly until a golden brown, but not too brown. Pour on the chicken stock. Add salt and pepper to taste. Bring slowly to a boil and simmer for 30 to 40 minutes.

Strain through fine cheese cloth onto the well beaten egg yolks. Stir over a slow fire until the soup thickens but does not boil. Chill. Stir in the cream. Serve in small bowls surrounded by crushed ice. Sprinkle the top with nutmeg and chopped chives. Serve Melba toast separately. Serves 4-6.



Minted Jellied Boysenberry Soup

1 quart boysenberries
¼ cup brown sugar
1 quart sauterne
Salt
1" stick cinnamon
3 whole cloves
4 fresh mint leaves, chopped
1 envelope gelatin
⅓ cup cold water
Whole mint leaves

Wash the boysenberries and pick them over well. Drain, and crush lightly with a potato masher. Stir in the brown sugar and sauterne. Carefully bring to a boil. Season with salt, cinnamon, cloves and coarsely chopped mint leaves. Bring slowly to a boil, remove and strain. Dissolve gelatin in cold water. Stir the soup into the gelatin. Chill until barely set. Serve in clear crystal glasses and garnish each with a mint leaf. Serves 4.

Gazpacho

(Iced Vegetable Soup)

2 green peppers
1 red pepper
1 Bermuda onion
2 small carrots
1 small stalk celery
1 cucumber
1 large brine-pickled cucumber
1 teaspoon salt, ½ teaspoon black pepper
¼ teaspoon cinnamon
2 teaspoons sugar
2 small cloves garlic
¼ cup olive oil

4 tomatoes, skinned, seeded and quartered
1 teaspoon tomato paste
½ teaspoon meat glaze
24 ice cubes
1 cup rough red wine
1 cup coarse bread crumbs
2 tablespoons chopped parsley
10 radishes
1 cup grated Parmesan cheese

Prepare and cut into small even dice one green pepper, the red pepper, onion, carrots, celery, cucumber and pickled cucumber. Place vegetables in the bottom of a deep, earthenware crock and sprinkle with the salt, pepper, cinnamon and sugar. Finely chop the garlic and heat gently in half the olive oil for a few minutes. Pour over the vegetables, cover the crock and marinate overnight. Rub the tomatoes through a fine strainer and mix the puréed pulp with the tomato paste and meat glaze. Pour this over the ice cubes with the red wine and let stand in refrigerator until the ice has melted. Add to the marinated vegetables. Serve in small glass bowls surrounded by cracked ice. Serve separately side dishes of bread crumbs, fried until golden brown with the remaining oil and mixed with the parsley; thinly sliced radishes sprinkled with a little salt and sugar and mixed with the remaining green pepper, finely diced; and grated cheese. This soup is better if allowed to stand 36 hours before serving. Serves 4.

Cold Fruit Soup with Wine

1 lb. peaches
1 lb. plums
1 quart water
1 quart red wine
1 lb. sugar
½ cup blackberry jelly
A little lemon rind
½" stick of cinnamon
2 teaspoons arrowroot powder
1 cup heavy cream, whipped

Wash the fruits, cut in half and remove stones or pits. Put in a deep pan with the water, wine, sugar, jelly, lemon rind and cinnamon and cook very slowly until the fruit is quite soft. Rub through a fine sieve. Mix the arrowroot with 3 or 4 tablespoons of this mixture and then carefully stir it into the fruit, reboil, and simmer for 5 minutes. Chill well. Serve in a large glass bowl surrounded by crushed ice, and top each serving with a large spoonful of whipped cream and a few slices of ripe peaches and plums. Serves 4.

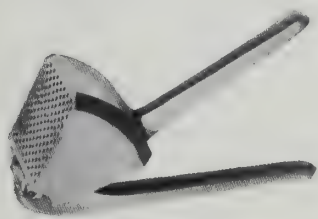
SECRETS OF SOUPMAKING

A classic kitchen art calls for specialized tools



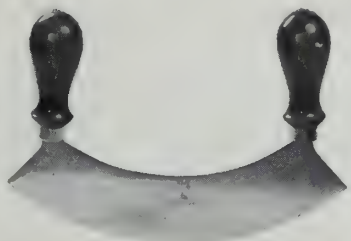
Long wooden spoons essential for stirring ingredients into steaming soup kettle. 11½", \$.60; 13½", \$.65; 16", \$.75; plus \$.25 for postage. *La Cuisiniere*, 133 E. 55th St., N.Y.C.

Purée press of chrome coarsely strains vegetable pulp for thickening soup. 10". \$3.50 postpaid. *La Cuisiniere*, 133 E. 55th St., N.Y.C.



"Creuset" kettle and individual bowls for onion soup are flame enamel on cast iron. 6 qt. pot, \$11.95; bowls, \$2.95 ea., express collect. *Tomorrow's Heirlooms*, 134 Liberty St., N.Y.C.

Food chopper with two wooden handles makes quick work of slicing ingredients. \$7.50 postpaid. *La Cuisiniere*, 133 E. 55th St., N.Y.C.



Traditional marmite is ovenproof earthenware, for long, slow cooking of basic stocks. 10". \$7.40. *Bazar Francais*, 666 Sixth Ave., N.Y.C.

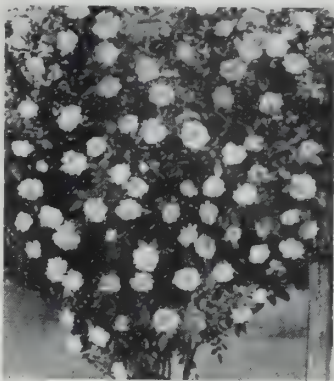


Copper Roman kettles lined with tin for clarifying soups. 1½ pt., \$.65; 1 qt., \$.85; 2 qt., \$10.95. Copper ladle, brass handle, \$2.50. *Vincent A. Savarese*, E. Greenville, Pa.

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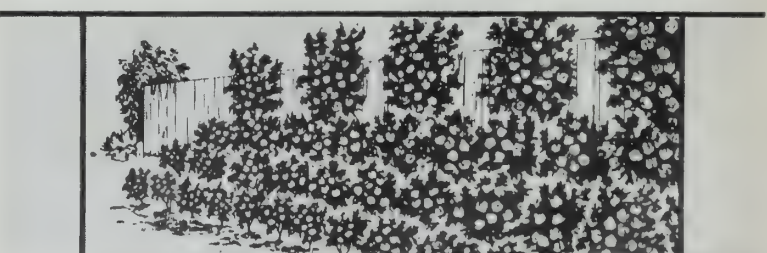
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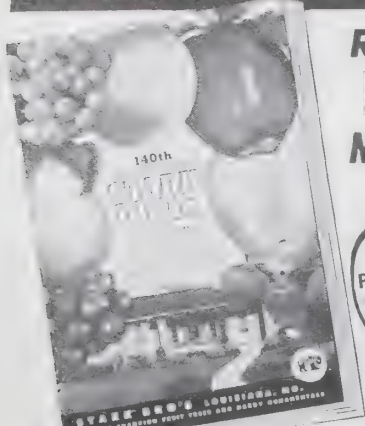
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Gardener's Month

The chief interest of January gardening lies in its contrasts:

too much cold outdoors for the gardener's comfort;

too much heat to suit the plants he wants to grow indoors



First weekend

Sub-freezing states: Some of the worst, and least suspected, damage of winter is done to plants whose roots are tightly locked in frozen ground while the tops are waving in the gusty wind. Bark may be broken, cells damaged at ground line. (Breakage is not the only result, simply the most obvious.) Look to the bases of trees newly set this past year. Beware conical spaces around trunk indicating weaving. Tighten loose ties. . . . For roses, either heap additional earth around loose bases or shorten wind-catching tops. . . . Apply mulches (straw, salt marsh hay, leaves) where it is desirable to keep plant roots uniformly cold. This includes most plants and bulbs that were set out last autumn.

Mid-south and northeast: Winters in both areas, though mild, are stormy, suggesting importance of protective measures, especially against erosion. Puddling and washing of soil now may be major cause of spring failures. On slopes, crushed stone, pebbles are good antidote; on level, loose mulches minimize puddling. In areas of occasional sharp frost, the same measures may prevent damage by heaving, too.

Southern California: Opportunity knocks twice: camellias and azaleas are coming into bloom, which makes it easy to choose varieties you are sure you will like; weather is still suitable for transplanting those you select. Taste your cake and make it too.



Second weekend

Plains, prairies and northeast: Venturesome gardeners find that in sheltered locations, near foundation walls, out of winds, they can grow many broadleaf evergreens after all. Chief difficulty: mildest locations are often sunniest, therefore induce harsh burning of leaves, even of such hardy plants as Japanese hollies. Dismemberment of Christmas trees (yours and neighbors') after Twelfth Night provides many protective boughs to be thrust, lashed among outer branches of favored plants. . . . Snow fence can be used even in small gardens to induce drifts on flower beds that under lasting snow cover would be protected from effects of drying winds. To learn best placement of fencing (and of plants another year), study eddies and drift patterns during and after storms; also places where snows last longest, drain best after melting as well as during winter thaws.

Deep south: In areas where summers render susceptibility to heat more critical than hardness to cold, this is the time when seed sowing for a full springtime garden should begin. Ageratum, petunia, salvia, verbena, periwinkle are all good for the spring garden. Sow in sheltered beds in the open, or in coldframes. . . . If you are tired of combatting white fly, replace privet hedges with glossy abelia (perpetual flowers), lantana, oleander (tall) or leadwort (low and sprawling).

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Third weekend

In the greenhouse: At night most small greenhouses are lighted, if at all, from fixtures high on the house wall (lean-to types) or beneath the center ridge (even span types). However strong the light, the gardener is always standing in it while he works. Remedy: metal shaded rubber drop sockets over center line of side benches. Plants look more attractive; glass glare is reduced. . . . First real effect of lengthening days after winter solstice is not discernible till mid-January, when plants that have sulked since autumn rush into vigorous growth; insects too, especially white fly and aphids. Lindane sprays may prove best control. . . . Heat needs careful control, too (assuming rule of thumb that 20° spread between low night average and daytime high is best). . . . Humidity may be increased, not only by direct watering of pot or bench but by morning hosing down of floor, "fogging" of foliage and air generally with special hose nozzle. (A greenhouse without running water, automatic heat and ventilation can be trying for a commuter.) . . . Suggestion for beginner's single basic potting mixture: 1 part each of sand, loam (garden dirt), organic matter (compost, leafmold, commercial humus, or peatmoss in that order). Supplement with one or more of them for special uses. Add lime, bone meal, dried manure, pot chips if needed. Advanced gardeners also please note.



Fourth weekend

In the house: Preparing potting mixtures is a difficult job to perform indoors without making a colossal mess. House heat dries basic materials, resulting in clouds of dust if ingredients are to be thoroughly mixed in any but pint-size lots. To insure thorough mixing, with least mess, in smallest container for amount handled: ridge first ingredient deeply with trowel in shallow box; spread second ingredient along furrows; then, slowly, run ridges crosswise as necessary. Repeat, slowly, ridge-and-spread process for other elements. It sounds silly but works. . . . Advice to window sill seed sowers: count your chickens before they hatch. Sill full of seedlings may mean entire house paved with transplants in few weeks. Even in warm zones, west coast and south, either: 1) withhold starting seeds until late enough in season so seedlings can be transplanted into cold frame or 2) sow only enough seed (allowing for wear and tear) to provide number of transplants you can successfully care for.

In the armchair: This is catalogue time, and some of the most opinionated, intemperate, and instructive reading in all literature is to be found between even the least gaudy covers. Especially try the specialists' lists. . . . Tree peonies, lilies, primroses, rhododendrons offer four promising fields for exploration. Catalogues are easy to hold in bed, too.



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THE BLONDE WHO WALKS IN

"A garden," wrote T. E. Brown, "is a lovesome thing, God wot," and I guess I agree with him. Slandering gardens is about like slandering Motherhood, or the Home, or General Motors.

At the same time, that line is not so simple as it looks. The word "wot," for example. When I was a child, back there in New England, that was how we pronounced the word "wart." We all had wots, from handling toads, and we cured them with the juice of the milkweed. But "wot" here is obviously a verb, and besides, Brown was English and not to be blamed on New England. It is a problem.

Or take that adjective "lovesome." I have had a hand (it is a hand from which the green thumb is conspicuously missing) in the cultivation of two gardens, and "lovesome" is not the precise word I would have chosen for either one of them. Too ecstatic. On the other hand (and there is no green thumb on the other hand, either), "loathsome" is perhaps a trifle on the negative side. Maybe "likesome" is just about right.

What tempers my enthusiasm for gardening is the terminology. When I was first permitted to potter in my mother's garden, at around the age of seven, flowers had names like flowers. There was baby's breath in that garden, and sweet William, and bee balm. There were bachelor's buttons, and black-eyed Susans, and snapdragons. If the names were not flowery they did have an honest garden sound, like hollyhock, and poppy, and phlox. There is no nonsense to phlox.

But even in those innocent days, when Calvin Coolidge was President and the hurricanes stayed down in Florida where they belonged, a few distressing words had crept into the lexicon of the garden. There were chrysanthemums over in the corner under the bathroom window, and gladioli to the left of the garbage can. I was suspicious of both, although my

mother tried to excuse them by calling them "mums" and "glads," and by pretending they were just as New England as Mr. Coolidge. When she went so far as to plant some ageratum, I began to worry.

The real blight struck when she joined the Garden Club. After that, a flower was a mere weed unless it had a preposterous name. *Thalictrum*. *portulaca*. *anchusa*. I remember the day she came home from the Garden Club talking about coreopsis. Coreopsis indeed! My interest in gardening began to wither away. It died the following Spring, when I dug up some wild columbine in a glade near Tiger Hill and planted it next to the bee balm, and then heard my mother telling Mrs. Swimm about the lovely *aquilegia* Junior found in the woods.

It is only recently, what with living in dormitories, barracks and third-floor apartments, that I have had a chance to plan my own garden. At times, though, I got wind of what was happening in the world of flowers, and it was all of it bad. I have no desire to set the whole garden side of HOUSE & GARDEN clamoring for my severely classical head, but it is my opinion that flowers have acquired names which suggest, not flowers, but obscure and repulsive diseases. *Caryopteris*. *saponaria*. *physostegia*. *plumbago*. That last one, there, that merely sounds chronic, but the other three sound fatal.

You remember the song about tiptoeing through the tulips. But picture yourself tiptoeing through the *physostegia*. You would probably be put away somewhere, and I daresay you would deserve it. As for Shakespeare's dictum that a rose by any other name—phlebitis, for instance—would smell as sweet, no doubt it would. But it would not be a rose. It would be a phlebitis. Think what this would do to English and American literature. So red the phlebitis. It was phlebitises, phlebitises, or whatever the plural is, all the way. *The*

Phlebitis Tattoo. A phlebitis is a phlebitis is a phlebitis.

About six months ago I moved to a new house here in this Mexican village of Jocotepec. There were two plots of dirt in the tiled patio; they may have been left open for planting, but it is more probable that the owner simply ran out of tile. I decided to plant my own reactionary garden in them, with no concessions to the new trends in terminology. No dwarf annual sclerosis. No late-blooming erysipelas. Nothing but good, old-fashioned, health-breathing flowers. To instrument this policy, I bought three packets of seeds—cosmos, asters and sweet peas—in Guadalajara, sowed them according to instructions, and waited. I am still waiting. In fact I am beginning to suspect, as the half year swings around, that they are not going to come up.

Meanwhile, however, Lola began bringing me plants and slips and seeds, and I thrust them dubiously into the earth, and they have bourgeoned and bloomed like psychotic. Lola cooks and cleans and washes for me; she and her husband Cornelio, their three small daughters, five cats, twenty-seven chickens and a bald-headed mourning-dove share a room off the patio. What Lola brought me were seeds picked up in various back yards, twigs broken from shrubs in various patios, two sprigs she found in the dump, and plants she mostly pulled up in the plaza garden and hid in her *rebozo* when the police were not looking.

I must admit that the garden is attractive, considering the sources of it, but it is almost exactly the opposite of what I intended. I mean that I am having terminology-trouble again. I have learned the Spanish names for everything, and can translate most of them into English: Catherine, burro's tears, Bethlehem, little Theresa. But I am still baffled as to what they *really* are. It is all

SHOPPING INFORMATION

All prices are approximate

Cover
Rug, "Startime"; all wool, woven with Metlon; custom-made colors in any size. 9' x 12', \$575. At Lord & Taylor, Fifth Ave. & 38th St., New York, N. Y. Curtain fabric, Dacron sheer, \$3 a yard, in New York area. S. M. Hexter (through decorators). Desk, \$485, chair, \$345; both white, gold trim. At Jacques Bodart, Inc.

(through decorators). Crystal urn, 18th Century Venetian, \$125; faience inkwell, \$120; papier-mâché pencil tray (part of 3-piece set, \$18). At Doris Des-sauer, 228 East 51st St., New York, N.Y. Escutcheon plates, lever handles are gold plated antiques; key is included. From a collection at Charles A. McCarthy, 42 East 57th St., New York, N. Y.

Seclusion by design

Page 40, center, left and right: Sofa, \$558, pull-up chairs, \$260 each, chair with rosewood frame, \$358, all in muslin. Round table, travertine top, \$49; oblong table, Micarta top, \$248; end table, Formica top, \$184. Dunbar Furniture Corp. of Indiana. Black lacquer box, \$15; ceramic cups and saucers, \$10 each; enamel on cop-

MY GARDEN

By Lysander Kemp

very well that I can point to my stand of little Theresa with pride . . . but what the devil is little Theresa? It could be physostegia for all I can tell. I could be nursing a whole contagion-ward of diseases without even knowing it. The only flower I have definitely identified thus far is the zinnia and I would find it a great comfort if it were not that hereabouts the zinnia is a weed growing wild in the fields, like Bouncing Bet at home. Lola dragged in the two plants—their flowers are red and phlebitis-colored, respectively—only because I insisted I liked them. She snickers about them whenever she has visitors.

Recently I have discovered that the local word for zinnias is *damasquinas*. Previously I was referring to them as *normalginas*, on the authority of Lola. It now turns out that *normalgina* is the name of a patent medicine in Mexico, highly recommended for colds and sick-headaches.

As for those sprigs she found in the dump, I think I know what they are, although they have not blossomed yet: I think they are geraniums. Lola says they are *malva*, and my Spanish dictionary says that *malva* means "malva" (which I take as a personal affront), while my three-volume dictionary begins a long and depressing entry with the remark that *malva* is the "vulgar name" of "various and numerous plants." I shall continue to regard them "as through a glass eye, darkly" (which is from Mark Twain, not my dictionary), as geraniums.

I am also speculating about one of the two vines Lola dug up somewhere or other. She brought both of them in at the same time and insisted they were both *hiedra*, even though their leaves were entirely different. I planted them and looked up *hiedra*. It means "ivy." Whatever else they may be—I suspect one of them to be a morning glory, a theory that might be enhanced if I knew what

a morning glory looks like—they are *not* ivy. The other one does have a leaf shaped something like the leaves found on academic edifices, but it bears a profusion of navy-blue flowers the size and shape of petunias. I do not recall that there were petunias twining on the walls of Alma Mater.

But the garden is, as I have said, attractive. In spite of everything. Brown wrote of his own lovely garden,

Not God! in Gardens! when the eve is cool?

Nay, but I have a sign;
'Tis very sure God walks in mine.

I will not make the same claim. There is a canyon wren, though, who perches on the garden wall in the morning and repeats his song, a descending sequence of clear bright notes like laughter, and sometimes among the flowers there is a hummingbird, sacred to Quetzalcoatl. There is also, alas, on a good many days, The Blonde, who is Lola's small, off-white pig. I write "off-white", but I am afraid The Blonde has taken, like a daring base-runner off first base, a long lead off white. I am afraid, indeed, that she has rounded second and is galloping towards third.

Her proper place in the domestic scheme of things is under the *higuerilla* in the back yard. *Higuerilla* literally means "little fig-tree," so therefore it is not a little fig-tree at all, but a huge castor-bean plant. The Blonde's conception of her proper place is at some variance with mine: she considers herself a garden nymph, I believe, or possibly she even thinks she is a goddess, and should walk in my garden as God walked in Brown's. Since she is an expert by now at breaking her rope, the following little dialogue is a commonplace:

Kemp: Lola!

Lola (poking her head out of the kitchen): Here.

Kemp (with infinite pa-

tience): The Blonde is in the garden again.

Lola (fetching the broom): *Carbona!*

(*Carbona* is not a reference to a cleaning-fluid. *Cabrón*, literally "he-goat," means a husband who consents to his wife's indiscretions; the polite substitute for the word, like "son-of-a-gun" for what Mr. Truman has called some—or is it all?—Republicans, is *carbón*, which means "charcoal." The feminine of *cabrón* is the equally insulting *cabrona*, so the feminine of the substitute is *carbóna*. See?) Lola then drives The Blonde out into the yard and ties her up again. After a week or two of this the rope is so short and full of knots that it is no longer usable. Thereupon Lola buys another piece of rope, of the very same length and strength, and The Blonde begins over on it.

I suppose all this makes it seem that I am rabidly anti-pig. I am not, really. But like the Prince in the story within Saki's story *The Story-Teller*, I have had to choose whether I want pigs or flowers in my garden. If The Blonde were a little more amiable, a little more *simpatica*, I might have followed the Prince and chosen the other way, but Lola is right: The Blonde is a *carbóna*.

This morning she was into the garden again, and since Lola was at the market, I had to flourish the broom myself. She was tramping about in the zinnias in a contemptuous way, as if she knew perfectly well they are weeds, and she observed my coming with disgust. Suddenly I thought of the ideal name for her: not The Blonde, which is all wrong anyhow, but Circe. If Circe, I thought, when she changed Ulysses' mariners to swine, had accidentally included herself in the transformation, she would have regarded the world with the same cold, peevish eye. Then I chased her the hell out.

END

per ash trays, \$15 and \$12; round walnut salad bowl (holding flowers), \$48. At Georg Jensen, 667 Fifth Ave., N.Y.C.

Table of the Month

Page 41, top:

Flatware, "Onslow" sterling luncheon knife, \$14.50; fork, \$11.50; dessert spoon, \$12.75; salad or pastry fork, \$8. Tuttle Silver Company.

China, Franconia "Gracious" cream

soup and stand, \$6.25; dinner plate, \$4. At B. Altman & Co., Fifth Ave. & 34th St., New York, N. Y.

Glassware, "Mimosa" goblet and wine glass, \$2.50 each; designed by Richard Sussmuth. At Georg Jensen, 667 Fifth Ave., New York, N. Y.

Candlesticks, teak (dark) and beech (light), \$6.50 each. At George Tanier, 521 Madison Ave., New York, N. Y.

Place mats, red and black; napkins,

red, black and gold; handwoven Siamese silk. Set of six each, \$45. Far Eastern Fabrics, 171 Madison Ave., New York, N. Y.

Bottom, left:

Dining table, mahogany, with two leaves, \$195. At George Tanier, 521 Madison Ave., New York, N. Y.

Luncheon plate, \$2.30; bread and butter plate, \$1.20; cup and saucer, \$2.50;

(Continued on next page)



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SHOPPING INFORMATION (Continued)

all "Linnea" earthenware; violet blue tumblers, \$1.20 each; Kilta ovenware box, \$2; 8-piece luncheon set, white linen with "Linnea" blue border, \$10. At Levoy, Inc., Minneapolis, Minn.

"Obelisk" stainless steel flatware, 6-piece setting, \$14.80; Gustavsberg china salt and pepper shakers, \$2 each; white Gustavsberg faience bowl, \$10.50; birch Lazy Susan, \$15; stainless steel coffee pot, \$75, creamer, \$29, sugar, \$22. At Georg Jensen, 667 Fifth Ave., New York, N. Y.

Center:
Sideboard designed by the office of George Nemeny; walnut, custom-made. Electric heating unit in center has Formica covered trays each side; drawers hold linens and hi-fi speaker. Casseroles, \$18 each; cups and saucers, \$4; both Franconia china, "Gracious" pattern. At B. Altman & Co., Fifth Ave. & 34th St., New York, N. Y.

Tapestry, 34½" x 52½", hand woven by Saul Borisov, \$200. At Roko Gallery, 925 Madison Ave., New York, N. Y.

Bottom, right:
Chairs, tables, custom-made, designed by office of architect, George Nemeny. Stoneware casserole (holding flowers), white glaze with brown edge; including cover, \$17.50. Designed by Meindert Zaalberg, Holland. At International Designers Group, 30 East 83rd St., N. Y. C.

Kitchen planning

Page 48, top:
Cooking utensils, cast iron, red or yellow porcelain enamel finish: skillets, 9½", \$4.95, cover, \$2.75; 11", \$5.95, cover, \$3.98; open roasting pans, 4¾ qts., \$8.95; 6¾ qts., \$11.95. Descoware Corporation.

Bottom:
Statues, "Apsara Playing a Drum," 22" high, without base, \$22.50; with base, \$35, express collect. At Brentano's, 586 Fifth Ave., New York, N. Y.

Glasses, "Dolly Madison" goblets and iced teas, \$42 a doz.; "Moon Ring" hi-balls, \$19.20 a doz.; wines, \$22.80 a doz.; "Elegance" cordials and fruit glasses, \$27 a doz.; "Symphony" cordials, \$22.80 a doz.; milk glass beer mugs, \$27 a doz.; six crystal beverage glasses in transparent container, \$9.50. Fostoria Glass.

Page 49, top, left:
"Belvedere" woven blinds, 7' 1½" wide, 8' long; white and natural, gold and black accents, \$243. At Gump's, San Francisco, Calif.

Oval casserole, vegetable design, \$13.50. At Mark Cross, Fifth Ave. & 55th St., New York, N. Y.

"Sweep Queen" polystyrene plastic broom, \$3.29. At Gimbel's, N. Y. C.

Top, right:
"Mark-Time" automatic timer, counts minutes up to an hour, seconds up to six minutes; \$6.95. At Hammacher Schlemmer, 145 East 57th St., New York, N. Y.

Spices, in apothecary jars; box of 12,

\$17.98. At Macy's, New York, N. Y.

Bean pot, cast iron with yellow porcelain enamel finish, 3 qts., \$9.95. Descoware Corporation.

Tempura fryer, \$5.50, ladles, \$1.25 each, all anodized aluminum. At Tomorrow's Heirlooms, 134 Liberty St., N. Y. C.

Double boilers, ovenproof; gray top lined in pink, aluminum bottom: ¾ pt., \$6.95; 1½ pts., \$10.45; 1½ qts., \$12.75, postage paid. At La Cuisiniere, 133 East 55th St., New York, N. Y.

Laundry basket, turquoise polyethylene, \$3.95. Columbus Plastic Products.

Bottom:
Floor covering, "Goldtone" vinyl squares; \$1.30 a square foot. Robbins Floor Products.

Window and ceiling panels, "Patnel" corrugated plastic; \$3 a square foot. Kemlite Corporation.

Red lacquer table, 44" wide, extends to 72" with two leaves; \$159. Consider H. Willett, Inc.

Flatware, "Kongo" stainless steel with ebonized Germany nylon handles; 5-piece place setting, \$12.75. Dansk Design.

Glassware, "Gourmet" plain crystal: brandy, wine glasses, 50c each; champagne, whiskey sour, parfait, 60c each; cocktail pitcher, 32 oz., \$1.89; cocktail shaker, 32 oz., \$3. West Virginia Glass.

China, "Rendezvous" plates; wooded glen in taupe on white background; 5-piece place setting, \$18.95. At Bloomingdale's, Lexington Ave. & 59th St., New York, N. Y.

Compotes, mushroom shape with yellow dots; small, \$6.50; medium, \$7.50; large, \$12.50. At Ruth Sloan Co., 721 Brockman Bldg., 520 West 7th St., Los Angeles 14, Calif.

Rice bowl, \$100, stand, \$36; cigarette box, \$20; each black lacquer. Green and black lacquer covered soup bowl, \$5; saké server, \$25. At Baldwin Kingrey, 105 East Ohio, Chicago, Ill.

Chairs, wrought iron with yellow and white striped cushions, \$28 each; tripod tables, \$25 each. At W & J Sloane, 575 Fifth Ave., New York, N. Y.

The family of yellows

Page 60, top:
Wallpaper, "Borghese," \$12 a roll. Piazza Prints (through decorators).

Upholstery fabric, "Spectra Magna," cotton and worsted, 48" wide, \$9 a yard. Knoll Textiles (through decorators).

Tea pot, Danish pottery, rattan handle, \$8.50; matching cup and saucer, \$2.50. At Bonniers, 605 Madison Ave., N. Y. C.

Sketched:
Side chairs, in muslin, \$39.95 each; dining table, 40" x 60" x 29", opens to 90", \$198.50; room divider cabinet with shelves, 60" x 60" x 13", \$229.50; room divider table base, with drawers and shelf, 60" x 18" x 15", \$150. All from Linear Group, designed by Paul McCobb for B. G. Mesberg National Sales.

Amtico vinyl tiles, 65c a square foot, not installed. American Biltrite Rubber Company.

Silk donsú (on side chairs) hand

loomed, 40" wide, \$9.50 a yard. Oriental Textiles (through decorators).

Bottom:
Italian stacking chair; aluminum frame with plastic coated wire covering, \$37.50. At Bonniers, 605 Madison Ave., New York, N. Y.

Lemon slice Needle tuft cotton rug, 36" wide on straight edge; \$14.98. At Macy's, Herald Square, N. Y. C.

Striped linen sheer, 50" wide, \$6.75 a yard. Knoll (through decorators).

Chest with three drawers, metal pulls, iron frame, black top, sprayed lacquer front, \$70. Vista Furniture Co.

Sketched:
Panel headboard, 4'6" wide, \$30; night table, 24¼" x 16" x 18", \$30; chest desk, 30" x 18" x 54", \$90. All pieces have iron frame, black top, sprayed lacquer front. Vista Furniture Co.

Director's chair, folds to 27" x 16" x 8"; yellow canvas seat and back, white enameled wood frame; \$12.95. Telescope Folding Furniture Co.

"Carnival" asphalt tile floor; gray and black spatterdash; 12c per tile, not installed. Kentile, Inc.

Page 61, top:
Espaliered lemon tree, Italian wrought iron, \$125. Courtesy Signora Niccolini, Italian Marble Mart, 802 Third Ave., New York, N. Y.

Chintz, "Tulip Time," 48" wide, \$12.50 a yard. Brunswick & Fils (through decorators).

Mosaic top table; solid brass legs and frame; 14½" x 18" x 24"; \$105. At Luberto Design, Inc., 931 Third Ave., New York, N. Y.

Creil tureen, French antique, c. 1800, \$750. At Soupcou, 203 East 61st St., New York, N. Y.

Sketched:
Venetian bookcase, 78" x 18" x 86", floral decoration, \$1,350. Union National, Inc.

Rug, "Sulgrave," by Edward Fields; all wool, custom-made. Size 9' x 12', \$480. At The J. L. Hudson Co., Detroit, Mich.

Lamp, yellow base, white shade, \$59.50. At Bloomingdale's, Lexington Ave. & 59th St., New York, N. Y.

Wallpaper, yellow grass cloth, \$11.25 a roll. Louis Bowen, Inc. (through decorators).

Bottom:
"Eclipse" blind, 48" x 72", \$35. Jack Lenor Larsen (through decorators).

Wallpaper, "Marbelia," 35" x 45" sheet, \$3. Laverne Inc. (through decorators).

Rubber floor tile, 60c to 65c a square foot, installed. Danbury Rubber Co.

Tureen and cover, cast iron with enamel finish; 6-qt. size, \$14.95. At Bloomingdale's, Lexington Ave. & 59th St., New York, N. Y.

Jet brush dishwasher, \$2.98. At Gimbel's, Sixth Ave. & 33rd St., N. Y. C.

Measure-set: plastic handles, aluminum anodized spoons; ¼, ½, 1 teaspoon, 1 tablespoon; 98c. Magic Hostess Corp.

Sketched:
"Panelyte" counter tops, 90c a square foot. St. Regis Paper Co., Panelyte Division.

support the march of dimes

VERONA, THE POETS' CITY (Continued from page 7)

tempestuous—what Italian city's has not?—with changes of allegiance, and sieges and assassinations and surrenders. Its most famous ruler was Can Grande della Scala, the patron of Dante, who dedicated the *Paradiso* to him. Can Grande's tomb is a dramatic, pinnacled bit of Italian Gothic architecture; you will run into it as you wander about the old city, in a little square, behind a fine old iron grille, along with tombs of others of his family. It is a picturesque, noble corner—the subject of one of Ruskin's purple passages, which you may find quoted in your guidebook.

But if Can Grande was Verona's greatest ruler, the greatest of all its subjects was probably the painter Paolo Veronese. Veronese lived and worked chiefly in Venice; he is known as a Venetian painter; but his name is the name of the city where he was born. Here in the Museo Civico in Verona—housed in the ancient Castelvecchio—are numbers of his paintings, both oil and fresco. Nothing quite so huge as the enormous *Feast in the House of Levi* in the Accademia in Venice, which got the artist into trouble with the church authorities because of the "frivolity" of his treatment of sacred subject-matter, but, still, beautiful things; and in the church of San Giorgio across the Adige his *Martyrdom of St. George* hangs over the altar. The very name Veronese makes us realize that we have heard of Verona more often than we tend to think; and a number of terms connected with painting—Verona brown, Verona yellow, and especially Veronese green—bring it prominently into the vocabulary of artists.

Like most Italian cities, Verona has numerous art treasures. Not least among them is Mantegna's *Virgin with Eight Saints*, in the very church of San Zeno whose glories on the moving-picture screen were one of our enticements to Verona. There are few paintings by Mantegna in the world; this one should not be missed. It was originally a triptych; Napoleon carried it off to France, and only the central portion was restored to Verona. The Italians do not forget those Bonaparte art-thefts. "*Non tutti i francesi sono ladri*," the guide in San Zeno is apt to tell you—"Not all Frenchmen are thieves; *ma Bonaparte!*"—"but good part" or "Bonaparte", however you choose to translate the pun.

The rest of the sight-seeing richness of Verona is compact and easy. Your guidebook will date

the churches for you; the fountains play in the sun. One of the squares, the Piazza dei Signori, or Piazza Dante, will convince you that it is quite suitable that it should be called, because of its elegant proportions, an "unroofed drawing-room"—an echo of the baptizing of the Piazza San Marco in Venice as "the finest drawing-room in Europe". The Piazza delle Erbe is one of Europe's most bustling and picturesque outdoor markets. In the cathedral library you will be impressed by the sight of the manuscripts, especially if you are a lawyer: the world's knowledge of Roman law is derived in large part from them. At night, if you have no seat for the opera, take a seat outside the opera house and have a drink: in other words, choose a table at one of the cafés that practically ring the gigantic old Anfiteatro Arena. Verona is not only a place to see things. Eating and drinking are good here. Except for Chianti and Frascati the most famous Italian wines come from around Verona. The names of the best are a poetic trinity: Soave, Bardolino, Valpolicella.

Outside Verona is one of Italy's most poetic sights—Lake Garda. Half an hour in a bus and you are at Desenzano; from there, a mile or so up a narrow peninsula jutting into the lake brings you to Sirmione, with its mediaeval castle. There you stroll to a bathing beach, and swim among the reflections of the mountains in the limpid water; or sit under an arbor by the lakefront and murmur to the waiter as by now you've doubtless got into the habit of murmuring: "Soave", or "Bardolino", or "Valpolicella".

On one of the Sirmione terraces the wall is carved with lines in English, from Tennyson's poem *Frater Ave Atque Vale*, addressed to the poet Catullus:

*Row us out from Desenzano, to your
Sirmione, row!
So they row'd, and there we landed—
'O venusta Sirmio!
There to me thro' all the groves of
olive in the summer glow,
There beneath the Roman ruin where
the purple flowers grow,
Came that 'Ave atque Vale' of the
Poet's hopeless woe,
Tenderest of Roman poets nineteen
hundred years ago,
'Frater Ave atque Vale'—as we wan-
der'd to and fro
Gazing at the Lydian laughter of the
Garda Lake below
Sweet Catullus's all-but-island, olive-
silvery Sirmio!*

If you are with a "modern" student of literature, one of those who despise Tennyson, and if he

laughs at those lines—dares to laugh at them here, in Sirmione—throw him into the lake.

Should you come to Verona later or earlier than summer, don't despair. To mention one of the magic words again, at Soave there is a grape harvest festival late in October. There are grape festivals all over the region in September and October. There is a horse fair at Verona in October—and if you don't know what a European country horse fair is like you ought to find out. In March comes a bigger fair, the International Agricultural and Horse Fair. This is one of northern Italy's great annual events; there's scarcely a farmer from miles around who doesn't come—delightful, gay country folk on holiday, with splendid farm animals.

Still, the most beautiful of all the agricultural shows in this rich farm and orchard region is probably the summer one—the National Fruit Show. Anyone who has bought peaches from roadside stands along Lake Garda late in July or early in August will never forget them. The size, the color, the bloom—they're peaches by Renoir or Bonnard come to life. "Cling-stone!" some Americans cry in dismay, accustomed to our scientific, conveniently loose peach-pits. But they cry it only once. The fragrance, the taste, the juicy succulence silence them quickly, except for sounds of ecstasy. The sight of these blushing, golden peaches; of the yellow, red, green and purple plums; of the apricots—piled high amid the fun of a Verona crowd—is a rare bit of summer pleasure.

As we have said, the opera at Verona is great fun. Beautiful, thrilling, unique. But thinking it over, you will decide that great spectacle though it is, it is the least important aspect of the place. You can go to the opera in many a city—if not in a Roman arena, then in a good theatre. But when Dr. Emil Fischer, 50 years ago, discovered the first of the barbiturates, and christened his sleep-inducing, peace-inducing drug "Veronal" after the city that he loved, he probably wasn't thinking of the opera season. He was probably thinking of Romeo and Juliet, the sound of Italian, the poetry, the architecture, the wines, the fertile countryside, the opal waters of Lake Garda. Veronal: taken discreetly, it has been a great boon to mankind; and Verona—thus entering our vocabulary once more in the name of this beneficent sedative—can be prescribed unhesitatingly for the jaded or the jittery or those who just want a change.

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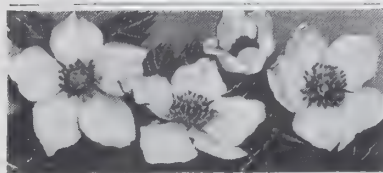
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PRIVACY (Continued from page 33)

take holidays, play golf, sail boats, own an overcoat, and see a play on television every night. Dishes get washed by electricity. Bodies and even souls have more cossetting than ever before in history. Nobody starves—except for a place to be happily solitary.

But starvation of the spirit is as real as bodily famine. It's all very well to talk about man's need to communicate and to own affection. A spate of books and psychiatric papers, of essays and lectures and solemn dissertations has pontificated on it. We shed tears for the Outsider. "Love or perish," we are told and we tell ourselves. The phrase is true enough so long as we do not interpret it as, "Mingle or be a failure." Loving our neighbor should not mean that we must sit on his lap. It does not mean having no respite from him. A friend is not an eavesdropper, a devoted parent does not force confidences, and the more intimate a family circle, the more fresh air and mental breathing-space that circle should enclose. The human animal needs a freedom seldom mentioned, freedom from intrusion. He needs a little privacy quite as much as he wants understanding or vitamins or exercise or praise. Last year's great publishing success, Mrs. Lindbergh's *Gifts from the Sea*, rallied battalions of women to their articulate spokesman, the whole burden of whose book was this ne-

cessity for an island of one's own.

I remember my cupola as others remember the tree-houses or tents or abandoned boxes of their childhoods. I never had another nook quite so desirable. But I do look back kindly to a time, not so long ago, when a sort of accidental gift came my way. Again, it was in the summer. My daughters were at camp. The cook was on vacation. And quite unexpectedly my husband was called out of town. For five days (the first in many years) I was completely and blissfully unsurrounded. No voice called me from upstairs or down. I had nobody to urge or soothe or mollify or exhort or pick up after. I was no one's social secretary, adviser, nurse, or menu-consultant. What did I do with my leisure? I don't believe I did anything. I did not work; I telephoned no friends. I wandered about the house, ate when I thought of it, basked in silence as if it had been sun. One day I didn't even dress. Although I was in perfectly good health, I felt languid as a convalescent. And perhaps I was one, recovering from 18 or 20 seasons of domestic pressures. I loafed, and if I did not exactly invite my soul, it came back to me uninvited. I was happy to see my dears return, and have felt since no urge to repeat the experience. But I recall it tenderly.

And this in spite of the fact that we are rather a private race

as families go. We respect each other's personalities and would rather cut our throats than read each other's letters. If our house is not new it is commodious. We none of us need share a bedroom, and there are bathrooms enough to go around. The television sits in an apartment of its own so that it impinges on no life except that of the viewer. Nobody overlooks our garden. Yet I evidently needed pause from even my share of public living. How must it go then with wives and husbands and children thrown together, constantly higgledy-piggledy in the closeness of modern subdivision? How do they endure the walls that can be heard through, the community laundries, the areas that must be library-nursery-parlor-conservatory-study, all at once? Why, with fortitude and gritted teeth, I expect, while they wait for genius to contrive them something to use instead of space and money.

Privacy still comes high. But so used also candles and salt and silk stockings and white bread. We have invented cheap fires, inexpensive cars, labor-savers for the millions. We have cut down on drudgery and made a start on eliminating even poverty itself. We know how to create ersatz furs and pearls and immunities from diseases. What can be done to design for us all an acceptable substitute for a Victorian cupola.

END

CORKSCREW (Continued from page 80)

As in Bordeaux, Burgundy shippers buy casks of regional wines, bottle them and label them with the name of the region or township and with their own names as shipper or *négociant*.

Labels on wines from the Rhône and Loire generally follow the same pattern as those on wines from Burgundy.

Despite government controls some dishonest labels appear on French wines, statements designed to lure the unwary foreign cus-

tomers. Avoid labels saying *Mis en bouteilles dans mes caves*. This means "bottled in my cellar." Anyone can buy up wine in cask and bottle it in a cellar. The phrase is no guarantee of origin. Avoid all wines from regions other than Bordeaux stating *Mis en bouteilles au Château*. Some unscrupulous shippers who have offices in old châteaux use this phrase to fool buyers.

Wine experts who import wines for the American market

put an extra label on their selections with a description of the contents and their own names attached. These are honest, reliable selections. Outstanding names among American importers are Alexis Lichine, Frank Schoonmaker, Frederick Wildman, Julius Wile Sons & Co., Inc., Dreyfus, Ashby and Co., S. S. Pierce and Co., Kobrand.

Finally, when in doubt about a French wine, seek the guidance of a reputable wine dealer. END

ART (Continued from page 20)

establish a sympathetic bond. At best one becomes used to them.

But where there are understanding and sympathy, quietness can be more satisfying than a stream of conversation, a constant exchange of reported and repeated facts. Perhaps not for long. Inevitably there will be the need again for the exchange of concrete ideas, for reminiscence, for wit. And there are, fortunately, contemporary painters who still answer these needs, the acid commentators on the social scene, the landscapists who bring back the memory of a special time and a

special place, the satirists who view the world with disarming humor and make its terrors the more tolerable, even the storytellers who bring to their telling grace, intelligence and style. But they are at the moment outnumbered by the artists who paint abstractions. And we can enjoy that in their work which is sympathetic to us as something more than escape or balm. It can, in truth, be transcendence rather than escape. A poet once told me that obscurity in art does not grow out of an artist's being too subjective but rather from his failure to be sub-

jective enough. "The deepest secrets," she said, "are those we understand about each other. If you go down deep enough into your own life you come on secret places which can be shared with others because they are common to us all."

And so on the other side of the door which is a not quite understood picture, can be dreams, memories, passions, filling a quiet room with color and movement, even with the sweet sounds of those unheard melodies which Keats wrote are sweeter than those heard. END

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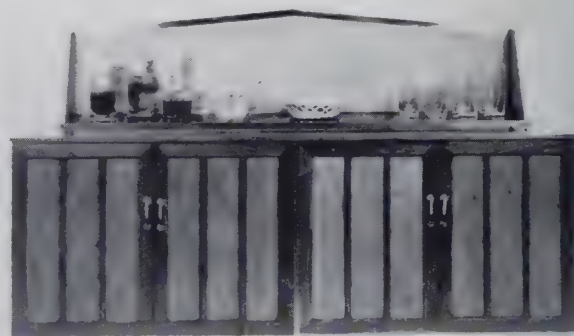
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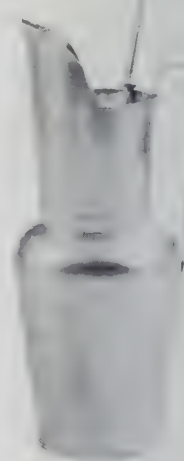
Here are tools for mixing a Gibson, very dry,
or a punch bowl, supreme



Bar, buffet unit from Romweber Transitional Collection is ideal for party giving. Bar, 64" x 15" x 17 3/4", \$134. Buffet, 76" x 20" x 33"; narra wood panels, dark walnut frames. \$428. John Abbate, designer. Through decorators.



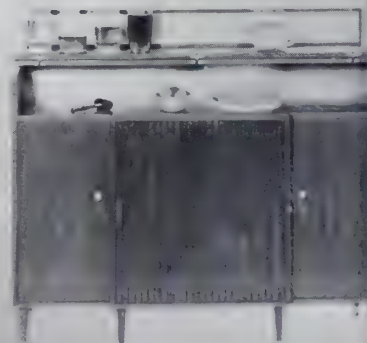
Citrus Tamers: squeezer, \$6.45. Gadget to strip lemons, 85c. Knife with serrated edge, \$1.10. All three at Bazar Français.



Brass pitcher to serve frosty punch or cocktails is 12" high. \$48. Brass stirrer with ring tip, to match pitcher, \$10. I. Magnin.

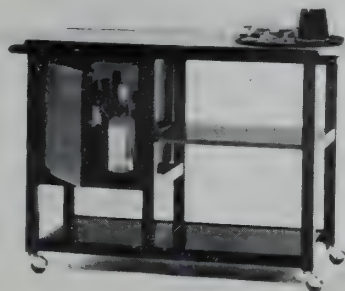


Refrigerated cabinet has storage units on both sides, Formica top for serving. Penguin Mid-Century Console comes in walnut, mahogany, oak finish; 39" h., 50 1/2" w., 18 1/2" d. \$795. Springer Industries.

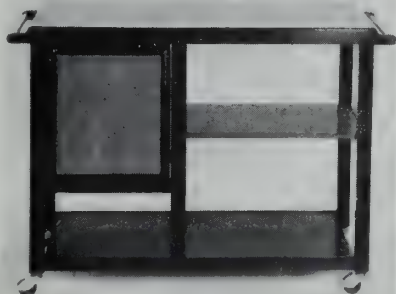


THE BAR AND ITS TENDER

SCHNIZER



Walnut tea cart with cane doors has white Formica top, measuring 72" extended. Lower shelves are gray and black Formica. Cart is 41" x 15 $\frac{3}{4}$ " x 29 $\frac{3}{4}$ ". Brass trim. Edward Wormley, designer. \$570. *Dunbar.*



Ice crusher fits on Waring Blender base, does the job in 90 seconds. Ice Jet, \$16.95. Gray, white blender, \$44.50. *Hammacher Schlemmer.*

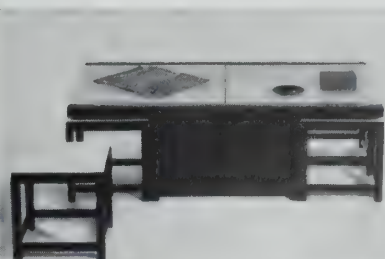


Corkscrew quartet: olivewood corkscrew, \$3.45. French, \$3.25; zig-zag type, \$3.95. At Bazar Français. Brass-armed one, \$3.30, p.p. *La Cuisiniere.*



Black lacquer table has sliding white Panelyte top; matching pull-out seats or servers. Gershun table has cork lining; ice bucket, glasses. Overall dimensions are 44" x 23 $\frac{1}{2}$ " x 14". \$125.50.

By American of Martinsville.
(Continued on next page)



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Building Materials & Equipment

Cutler-Hammer Unit Breaker	17
Homasote Co.	17
Pittsburgh Plate Glass Twindow	
Inside Back Cover	
U. S. Plywood Weldtex Wood	
Paneling	13

Decorative Accessories

Portland Willamette Fireplace	
Furnishings	10

Floors & Floor Coverings

KenRoyal Woodgrain Tile	
Inside Front Cover	
Wood Mosaic Parquetry Floors....	63

Furniture

Baker Furniture	102
Craddock Furniture	Back Cover
Jamestown Lounge	8
Sanford Furniture	8
Union-National Furniture	15
Virtue Bros. Dining Furniture	20

Garden Equipment & Materials

Ariens Rotary Tiller	96
Lord & Burnham Greenhouses	95
Stadler Fertilizer	95
Wheel-Horse Tractor	94

Garden Seeds, Bulbs & Plants

ARP Roses, Inc.	98
Armstrong Nurseries	2
Bountiful Ridge Nurseries	99
W. Atlee Burpee Co.	98, 99
Conard-Pyle Co.	97
Dahliadel	98
Emlong Nurseries	97
Earl Ferris Nursery	98
Germain's	91
Howards of Hemet	99
Inter-State Nurseries	99
Jackson & Perkins Co.	5
Johnson Cactus Gardens	98
Johnson Water Gardens	94
Kelly Brothers Nurseries	96
Kelsey Nursery Service	94
Krider Nurseries	99

Henry Leuthardt Nursery.....	96
Maloney Bros. Nursery	97, 99
Musser Forests	97, 98, 99
Spring Hill Nurseries	98
Stark Bro's Nurseries.....	92
Ty-Tex Rose Nurseries	96
Vaughan's Seed Co.	97
Wayside Gardens	93
Whitten Nurseries	99
Melvin E. Wyant	92

Heating, Air Conditioning & Ventilating

E Z Kleen Air Filter	15
----------------------------	----

Kitchens & Equipment

Evis Water Conditioner	18
Revco Built-in Refrigerators & Freezers	19

Lighting & Lamps

Luxtrol Lamp Control	82
----------------------------	----

Linens & Bedding

Wamsutta Sheets & Pillowcases	14
------------------------------------	----

Stationery & Books

Book-of-the-Month Club	1
------------------------------	---

Swimming Pools

Swimquip, Inc.	11
---------------------	----

Travel & Hotels

Italian State Tourist Office	4
La Province De Québec	17
Sun Valley	20
House & Garden's Travelog	6, 7

Miscellaneous

Anacin	100
Chicago School of Interior Decoration	100
Coffey-Hoyt Drizzle Boot	10
Save the Children Federation	16

Retail Stores & Mail Order Services

The Akron	73
Antiques Magazine	69
Mrs. Lavalley	67
Morton Clock Co.	75
Olson Rug Co.	100
Shopping Around	64-79

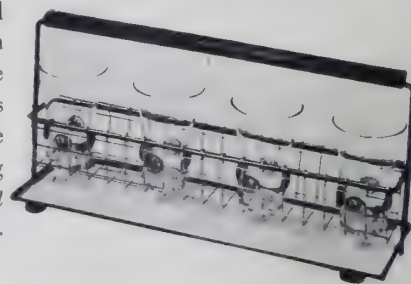
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Mobile buffet server from the Janus collection is of mace walnut with parquet inlay doors. Six drawers provide storage for silver, linens. Top extends to 72". Overall: 50" x 18" x 32". \$247.50.

Mount Airy Chair Company.



Insulated ice bucket of "Staved Teak" holds 2½ qts; top locks for carrying. \$19.50. *Dansk.* "Fjord" bar set, spoon, knife, opener, teak handles, \$9.75. *Neiman-Marcus.*



Glass jar set, right, has brass covers for the three pieces. Sizes: 6" high, \$12; 5" high, \$8; 2" high, \$4. *At Bonwit Teller.*



Store directory for bar accoutrements

BAZAR FRANÇAIS, New York, New York
 BONWIT TELLER, New York, New York
 DESIGNED FOR LIVING, New York, New York
 HAMMACHER SCHLEMMER, New York, New York
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FEBRUARY

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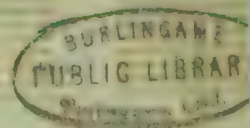
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CONTENTS FEBRUARY, 1957

House & Garden

A Guide to the Arts of Living Vol. 111 No. 2

ON THE COVER:

Sunlight shimmering softly through shutters, a drift of fine linen gauze, an harmonious mixture of French and Italian furniture, clusters of flowers—such are the elements that conspire to make a bedroom warm and personal. This room, decorated by Michael Taylor, A.I.D., for the oldest daughter of Mr. and Mrs. Francis Martin Jr., in Burlingame, California, is one of 25 bedroom schemes in this issue which suggest many fresh ways to decorate your own personal world at home.

DECORATING

- 30 A style for an age
- 33 Kansas City views contemporary
by *Ross E. Taggart*
- 58 Five interiors reflect the luster of
plastic wall tiles.
- 64 How to decorate for repose
- 67 Bedrooms in a dozen different styles
- 69 Give your bedroom fresh appeal
- 70 Four poster revival
- 107 Mattress Confidential
- 126 Blanket Facts

BUILDING

- 34 H&G's Hallmark House No. 1
- 36 A plan of many zones
- 38 Terraces extend living scope
- 41 The sky lights the house
- 42 Rich textural effects from
inexpensive materials
- 44 Family bedrooms that are personal
living rooms
- 61 Fifteen new bathroom plans

ENTERTAINING

- 48 Hospitality is on a generous scale
- 108 Corkscrew: The great wines of
Bordeaux: Part I by *James A. Beard*
- 109 Potato Cook Book by *Eloise Davison*

GARDENING

- 51 Gardener's Year: Part 2
- 52 Plan to make a good house look better

- 55 The goal: landscaping to your
boundaries
- 56 Cash and carry flowers
- 72 Gardener's Month
- 123 A guide to landscaping costs

KITCHEN PLANNING

- 46 The kitchen is the hub of this house

TRAVEL

- 26 Diary of an island hopper
by *Eleanor Early*
- 27 H&G's Travelog

GAMBIT

- 8 Bookshelf by *V. S. Pritchett*
- 10 Home Screen: A few kind words for
the ladies of TV by *John Sharnik*
- 12 Turntable: The operas in between
by *Roland Gelatt*
- 20 Art: The ascending Id in amateur art
by *Emily Genauer*
- 22 Antiques: Questions & Answers
by *Felicia Marie Sterling*
- 24 Letter from Maison & Jardin
- 25 Letter from British House & Garden

FEATURES

- 29 An editorial
- 4 H&G's Newsletter

READER SERVICE

- 78 Shopping Around with *Ann McLaughlin*
- 98 Interior color schemes by mail
- 127 Shopping Information
- 127 Your Advertising Index

*If you have specific questions on home/furnish-
ings, houses or gardens shown in this issue,
please write to House & Garden Reader Serv-
ice, 420 Lexington Ave., New York 17, N. Y.*

H & G's Newsletter

WHAT'S IN STORE FOR YOUR HOME:
NEW PRODUCTS, IDEAS AND TRENDS

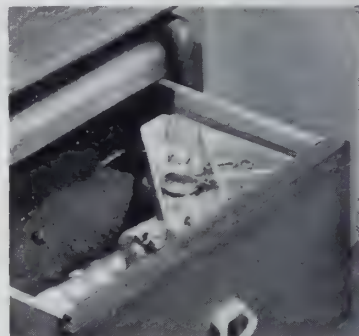
Predictions on heating the home of tomorrow promise that waves of warmth will emanate from surprising sources. G.E. visualizes a day of beds without blankets; instead, a MODERN-DAY CANOPY will

pull out above head-board and radiate its own "blanket" of heat. Alcoa has displayed a prototype of RADIANT-HEATING ALUMINUM WALL-PAPER, has in progress a RADIANT-HEATING ALUMINUM RUG which may someday cool as well as heat the room it decorates.... "Ready



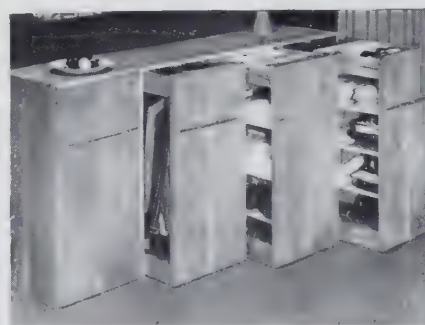
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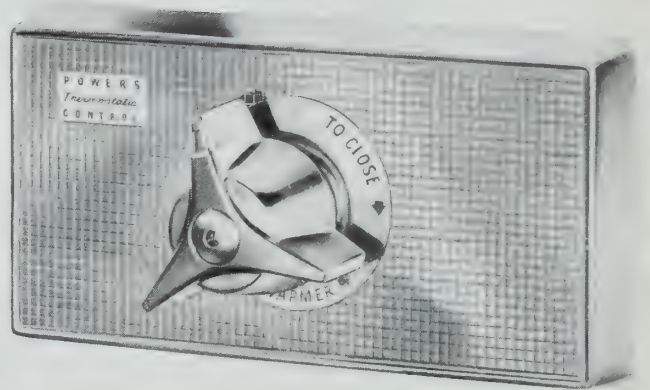
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H & G's Newsletter

(Continued
from
page 4)



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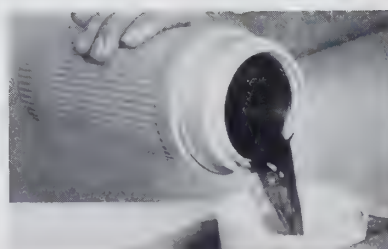


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THE ZANY WORLD

By V. S. Pritchett

"The word of a Wooster is his bond and all that sort of rot." For thirty or forty years we have laughed ourselves silly in Mr. Wodehouse's *Arcadia*. Now his collected works are appearing in a signed edition, in pleasantly selective chronology [the first six volumes begin with *A Damsel in Distress* (1919), continuing with *Jeeves* in 1923 and reaching Debrett's happy acres at Blandings and Belfer in 1938]. The prize Silly Ass, the last innocent of the heroic age of English farce, now runs neck and neck with Henry James for the title of "the master." The time has come to take his idylls seriously.

Let us anticipate the reports of scholarship and piety. There is the plaque in the hall of the Drones Club. There is the controversy about which of *The Times'* leaders and which of the occasional writings of Mr. Somerset Maugham were written by Jeeves. Research will eventually tell us what arrangement Mr. Wodehouse has had with the Tennyson heirs for his debt to the Arthurian cycle, and specifically for his right to convert Sir Galahad into Bertie Wooster and for writing down the stock of Guinevere. We expect to hear that Belfer and Blandings have been left to the nation and that insecticides, roses, flying flower pots and air guns from these noble seats are on view in the neo-feudal collection at the Victoria and Albert Museum. A thesis on Wodehouse's slang is in preparation at Harvard and his metaphors are being combed for symbolism at Indiana. Like the creator of Sherlock Holmes, Mr. Wodehouse has imposed a world. Piccadilly and Le Touquet have become, like Baker Street, metaphysical, even meteorological, fantasies, for I believe that not a drop of rain falls in England throughout his novels; the island swarms with correctly dressed men, and sunshine. The old suburban dream, started in Persia by the Rubaiyat, of moulding the world nearer to the heart's desire has been accomplished: a free world, created for the arts of folly, given to speed, timeless intrigue, loud laughter in upper class accents with all expenses paid and the banana skin for all who practice the obstructive crime of work.

We may, of course, belong to that party, the party known to the master as "the sand in civilization's spinach." We may be, in other words, readers of Chekov, bad at games, unready with our fists, married to efficient girls who wear glasses and who have been to the London School of Economics. We may be interior decorators. That

Books by V. S. Pritchett

TV by Roland Gelatt

Music by John Sharnik

Art by Emily Genauer

Q. & A. by Felicia Marie Sterling

Paris Letter

London Letter

OF P. G. WODEHOUSE

is to say, we may be mad. There are two major and conflicting traditions of English comedy: the sane and the mad, the sanguine and artificial, the fantastic and the muscular, the eupeptic and the intellectual. Until Joyce Cary came along, Mr. Wodehouse was the last of the hearties to "breeze in," "toddle around" and "shimmer out." More important, he was the last kind-hearted comic. He grew up in the Edwardian sunshine and has firmly prolonged it as a daydream, refusing to believe in any other England, refusing to leave school. There is not an ounce of satire in him. Later comics, like Evelyn Waugh, and prophetic ones like Ronald Firbank, have all the malice of insecurity, the satanic pessimism of the age of roguery and collapse that has followed. The optimistic masculine tradition suffered almost a mortal blow between the wars. What that tradition meant to the comics is clear from Mr. Wodehouse: a fantastic fighting spirit, cheerful brutality, well-educated scorn for the intellect, a love of pretty girls but a disparagement of women. (Kipling's words: "A woman is always a woman but a good cigar is a smoke.") The heart is in the right place, the brain is in abeyance, there is plenty of drink—hangovers are funny—and the body is liable to painful accidents: black-eyes, blows in the stomach, strains, sprains and bandages abound in a schoolboy's free-for-all. Lord Emsworth peppers his hated secretary with an air gun; his sister can't resist peppering the butler; the butler fires a burst as well. Chekov readers are found gagged in boathouses, windows are smashed, china is flung about, amateur burglary flourishes, millionaires and peers live in continual and picturesque apoplexy. It's a man's world of

(Continued on page 124)

Editor's note: Readers of The Condé Nast Publications through the years may remember P. G. Wodehouse as one of the precocious crop of assistant editors claimed by Vanity Fair in its very early years. Wodehouse, once accused of trying to Americanize Punch, became dramatic critic of the magazine, took kindly to American theatre and persisted in a somewhat singular preference for George M. Cohan over William Shakespeare. Latest literary invention of the resilient Wodehouse is THE BUTLER DID IT, published January 28 by Simon & Schuster.

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Home Screen

A FEW KIND WORDS

I have been taken to task by a reader for including schoolteachers in the course of one of these periodic essays, among "us common people"—a designation that I guess schoolteachers have as much right to resent as the rest of us. As an exponent of fearless journalism, I refuse to withdraw behind my credentials of good faith toward the teaching profession (paid-up membership in two PTAs and a citizens' Council for Education). In fact, I shall now take on an even more powerful segment of the public: women.

I'm not going to offer any affidavit of my position on *that* subject, except to point out that I once declined to put my signature on a referendum for repeal of the Nineteenth Amendment. (The petition, I happened to know, originated with a man hard pressed by an intractable secretary and two teen-aged daughters.) So you ladies in the back of the hall might just stop clutching for your furs and handbags and keep your seats while I declare that woman's place is in the home.

I'm talking about *everybody's* home—to which a number of attractive and articulate women are given entrée every day via the television tube. As panelists, hostesses, mistresses of ceremonies, the lady performers have been with us in impressive numbers ever since the era of the seven-inch screen. In my living room, at least, they are more than welcome, as a stimulating change from the male of the species. As household guests, on the whole, they are better-mannered, more considerate of us viewers. Their material is sometimes primitive, it's true, and they are capable of some startling gaucheries; but, by instinct or otherwise, most of them seem to have a better idea of how television affects us than many of their male counterparts.

The field in which you can see this sex difference function in its most telling form is the interview. That's a term inherited from the *man's* world of television. In the hands of TV's women the interview becomes a conversation—a much more revealing and, I think, more entertaining form of communication.

In an age of the prepared answer, of the press conference designed as much to limit information as to expose it, the interview has become a threadbare thing.

But conversation—the exchange of viewpoints, the unexpected response to an impromptu statement—this is the living fabric of human communication. One is a thing of the studio, office or press-conference room; the other, as the ladies sense, is a thing of the living room, like TV itself.

So, in the living room, such skilled conversationalists as Arlene Francis and Faye Emerson seem very much at home. Even Jinx Falkenberg McCrary, whom I never expected to make the grade, now displays, in her periodic reincarnations as a program hostess, a certain talent for persuading interesting people to reveal something of themselves. And besides these ladies of national repute I've caught an occasional glimpse of others on local stations, performing similar service with comparable skill.

The ladies themselves are a widely assorted group. Miss Francis, as you've probably noticed from her appearances as a panelist on *What's My Line?* and as mistress of ceremonies on *Home*, is very quick on the verbal draw. In gently satirical style she maintains a kind of running side-commentary on her own material. Starting to introduce a feature on dressmaking "for the woman who is not a perfect fit," she'll interject: "And who in this room is a perfect fit? More to the point, who hasn't *had* one lately?"

Miss Falkenberg, by contrast, is terribly earnest and rather humorless. Miss Emerson is distinguished for a most ladylike vivacity. They all manage to look very pretty without, as far as I can tell, antagonizing other women—an impressive feat in itself.

What they all have in common besides this is a good-natured, intensely personal attitude toward the people who appear on their programs. They are good listeners, and they all have a way of encouraging response from an interviewee (a word that ranks for unattractiveness just above "hubby" and "kiddie," but that I can't seem to find an alternative for) by responding to *him* instead of just going on to the next question on the Teleprompter.

"Perry Como's nothing," I heard a teen-age guest tell Wendy Barrie, one of the non-network girls, one day.

"Well, I think Perry Como's wonderful!" Miss Barrie replied.

FOR THE LADIES OF TV

By John Sharnik

and proceeded to tell why she thought so. It is one of the obligations and prerogatives of the hostess, on television as in cultivated society, to treat a guest as one's equal, and therefore not above contradiction. Miss Barrie (who I suspect is a rather special taste if not a cult) carries this attitude about as far as it can go. In conversation with another teen-ager, a thirteen-year-old fellow, she interrupted a precocious statement about women by asking blandly, "You're not married, are you? Single boy?"

There are times when the hostess' response verges on the fatuous, as when Miss Francis remarked to Lee Wiley, the singer, "You're one of the most penetrating interpreters of jazz."

"What do you mean 'penetrating?'" Miss Wiley said.

"All right," Miss Francis laughed, realizing that she'd got what she deserved, "let's go on to something else."

There aren't very many male-

operated programs on which a guest would feel free to react quite as normally as Miss Wiley did on that occasion. The gaffes, the occasional feminine oohs and ahs, the person-to-person treatment, all seem to contribute to an atmosphere of comfort and human contact in which the guest opens up and gives away something of himself that you've never seen in him before. More often than not it results from the pursuit of a topic a male interviewer might have ruled out as irrelevant.

On one such occasion actor David Niven was being encouraged by Miss Falkenberg to ramble on about his travails as a young man in London. Being badly in debt to a bookmaker, Mr. Niven said reminiscently, he had once sold his body to a hospital. Then, knowing a good thing when he saw one, he proceeded to sell his remains to a number of other establishments, figuring that once he was dead they could fight it out among themselves for the prize. In the meantime he paid off the bookie

and had something left for himself.

As Miss Falkenberg started to offer some comment, Mr. Niven interrupted to add, "When my brother heard about it, he was horrified."

Miss Falkenberg: "I don't doubt it."

Mr. Niven: "You know what he did? He made the rounds of the hospitals, bought me back, and gave me to myself for Christmas."

Well, I'm not sure it reads too well, but as Mr. Niven told the story it was delightful. It revealed him as a man of wit as well as daring, with an appreciation of experience and of the spoken word—the kind of stuff that a successful party is made of.

I don't know why, but the men on television don't seem to be able to stimulate this kind of talk. Mostly they seem too little concerned with personality, too much preoccupied with the busi-

nesslike extraction of information. Either that, or they are too intent on getting across their own gags and punchlines. And that is the death of conversation, as my wife grimly explained to me the other night, after I'd interrupted an oil-company executive's praise of a "very refined" employe by remarking that I thought *all* oil-company employes were refined. (In my own defense, I could have pointed out that when the same man was discoursing on what he considered an act of favoritism toward Arab Jordan by Secretary-General Hammarskjöld, I refrained from agreeing that "Dag is Amann's best friend.")

The point is that television is a better medium for eavesdropping on interesting conversation than it is for some of the other things it is used for. And I guess it should surprise no one that women have a higher talent for conversation than men—especially American men. Very few men, after all, have been distinguished as conductors of salons. END

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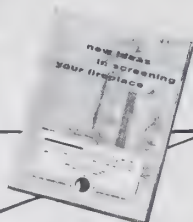
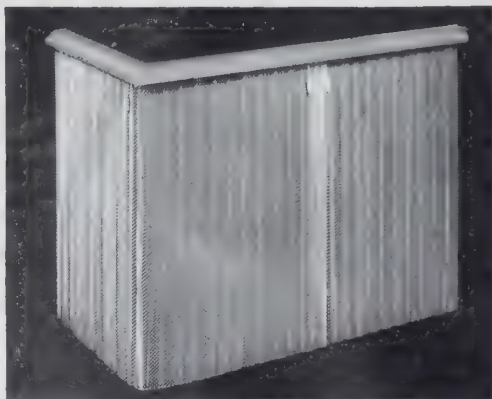
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THE OPERAS IN BETWEEN

By Roland Gelatt

Operas, like ancient Gaul, can be conveniently segmented into three parts. First, there are the bread-and-butter staples, works like *Rigoletto*, *Faust*, and *Tosca*, which see service year in and year out in the world's major opera houses. At an opposite extreme are the all but vanished rarities, operas that commanded esteem in their time but are seldom if ever revived today; Spontini's *La Vestale*, Massenet's *Hérodiade*, Rossini's *William Tell* are random illustrations. Between these poles lies a species that is neither standard nor esoteric, neither wholly in nor wholly out of the repertoire. Call them "in-between operas"—works not heard at the Metropolitan every season, but revived regularly enough to be looked upon as familiar friends. Two excellent examples, Charpentier's *Louise* and Verdi's *Falstaff*, can now be heard in newly issued complete recordings.

In-between operas hold one thing in common. Each can lay claim to a loud cheering section. In this respect the devotees of *Louise* need yield to none. Whenever the opera is absent from the Metropolitan's repertoire (which is not for long, since *Louise* has been staged for six of the last twenty seasons), they voice their discontent. More recently they have been inquiring with increasing plentiness why record companies should be neglecting their favorite when so many other off-the-beaten-track projects have been ventured. In answer to such pleas Epic Records has issued a three-LP album of *Louise* as performed by soloists, chorus and orchestra of the Paris Opéra-Comique under Jean Fournet's direction (SC 6018).

Louise was composed in Paris at the turn of the 20th century by an impecunious and blatantly Bohemian musician named Gustave Charpentier, and its chief merits reside in its flavorful evocation of Paris at the turn of the 20th century and its believable portrayal of impecunious Parisian citizenry. The libretto, a good one as opera librettos go, recounts a drama of conflicting loyalties. *Louise*, a pretty *midinette*, is torn between her desire for Julien, a young poet with advanced views on love and freedom, and her affection for her doting, hard-work-

ing father. In the end, desire triumphs over affection, but not before Charpentier has had ample opportunity to re-create the sights and sounds of Paris.

For Paris is what *Louise* is really about—the intrigues within its balconied tenements; the muted activity of ragmen, newspaper carriers, and milkwomen at the dismal hour of daybreak; the busy chatter of girls on their way to work mingled with the insistent cries of hoarse-voiced vendors hawking vegetables; the luminous crescendo of a beautiful city slowly turning on its lights. The idiom that Charpentier employed to recapture this Parisian atmosphere has been accurately described as musical journalism. One aria in the opera bears repetition, "*Depuis le jour*." Otherwise its melodies are undistinguished, at times even banal. Despite such musical shortcomings, however, *Louise* leaves a pleasant impression—especially if its title role is taken by a singing actress of the stature of Mary Garden or Grace Moore.

Unfortunately, Epic's recording has a *Louise* of no great allure. Berthe Monmart sings prettily and accurately but gives little evidence of the dramatic intensity and musical insight that can turn a reading into a characterization. Her partner, André Laroze, is no better; this Julien is coarse and bombastic when he should be elegant and caressing. On the other hand, the numerous bit parts are professionally executed, the orchestra plays with the relaxed assurance of long familiarity, and the quality of sound is reasonably lifelike.

The latter attribute could hardly be ascribed to the only other entry under *Louise* in the LP catalogue, a set of excerpts recorded in Paris more than twenty years ago (Columbia EL 7). Even so, with all its sonic vagaries, this old recording securely caught the intimate, fragile beauty of Charpentier's opera—far more successfully, indeed, than does the new one. It is instructive to compare Columbia's Ninon Vallin with Epic's Berthe Monmart as they deal with an isolated bit of musical parlance. *Louise* tells Julien, "Among the girls in the shop I was a stranger; nobody understood me, nobody liked me." By means of shifting tonal color-

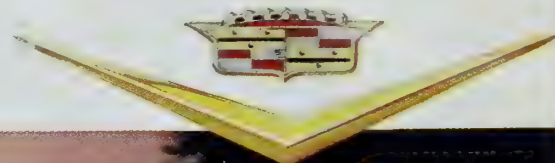
(Continued on page 19)



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tion and rhythmic elasticity, Miss Vallin shapes this phrase into a touching musical statement; Miss Monmart merely sings a series of flat, unbeguiling notes.

All of which leaves the problem of a recorded *Louise* still unresolved, for the mechanically dated and woefully incomplete Columbia set really offers no solution. Perhaps London, with Ernest Ansermet, or Angel, with Sir Thomas Beecham, will soon fill the void. Meanwhile, the *Louise*-ites will probably go on complaining.

Verdi's *Falstaff* has fared much more happily at the hands of record makers. Two years ago RCA Victor issued what appeared then to be the last word in recordings of this opera, a complete performance directed by Arturo Toscanini (LM 6111). Now a new version, conducted by Herbert von Karajan, has appeared and in many respects it is even more satisfactory (Angel 3552).

Falstaff was Verdi's last opera, written when the composer was nearly eighty, and in point of imaginative subtlety and musical brilliance it stands apart from all his previous work for the lyric

theater. That very subtlety and brilliance, however, have conspired to keep *Falstaff* among the in-between operas. Although many would rate it Verdi's highest achievement, the opera has never found the mass support that such earlier works as *La Traviata* or *Aida* enjoy. At the Metropolitan, *Falstaff* has been staged for only three of the past twenty seasons.

This is unfortunate but understandable. *Falstaff* is high comedy based on Shakespeare's *Merry Wives of Windsor*, and it is so mercurial, so puckishly frothy, that its effect in the opera house can seem fleeting and disjointed. At home, heard via records, the opera makes its way far more successfully. The listener can follow the quick thickening of the plot with libretto in hand and can savor to the full Verdi's uncanny gift for musical characterization. Suddenly, then, *Falstaff* will be revealed to him, not as a tissue of haphazard musical conceits, but as a masterpiece of sublime melodic inspiration and meticulous craftsmanship. One's affection for it heightens the more it is heard; in this respect, *Falstaff* is an ideal opera for the phonograph.

Like all great comedies, Verdi's opera does more than merely provoke laughter; it involves us intimately in the sentiments of its participants. Consider the Garter Inn scene in Act II. A prank is about to be played on the fat and ridiculously amorous Sir John Falstaff by one of Windsor's merry wives, Alice Ford, who has invited him to an assignation in order to make a fool of him. Just before he leaves, her husband arrives at the inn disguised as a Mr. Brook. He too, independently of his wife, has resolved to make Falstaff the butt of a joke. "Mr. Brook" tells of his consuming, yet utterly unrequited, love for Alice Ford. "On her I have wasted a fortune," he despairs; and anyone who doubts the searing depth of his feeling, need only listen to the music Verdi gives him, one of the most glorious melodies ever conceived. Falstaff asks what this has got to do with him. Simple, "Mr. Brook" replies. The knight is a great lover; let him woo Alice Ford and undermine her resistance. Falstaff is only too glad to oblige. Indeed, he is just about to leave for a tryst with the lady. Now the joke backfires on Alice's disguised husband, who is suddenly seized with a fit of

black jealousy. And again Verdi's music penetrates beneath the surface of artificial comedy to flesh-and-blood emotion.

Baritone Tito Gobbi masterfully creates a Falstaff by which others will be measured for years to come. He is sustained by a group of virtuoso singers and the splendid Philharmonia Orchestra, all molded into delicate, precise ensemble by the conductor von Karajan, and recorded with remarkable clarity and balance by Angel's sound engineers. All told, this is one of the most satisfactory operatic sets in the LP catalogue, and it would receive my unqualified endorsement were it not for the existence of Maestro Toscanini's previous recording. As things stand, a clear-cut choice is almost impossible. Von Karajan has a better cast (Toscanini's Giuseppe Valdengo cannot compare to Gobbi); he has been recorded with higher fidelity; and in places he shows a keener awareness of Verdi's gentle humor. But Toscanini's version has Toscanini—and that is a great deal. A dilemma? Certainly. But however it is resolved, the rewards in lasting pleasure from *Falstaff* itself can be guaranteed. END



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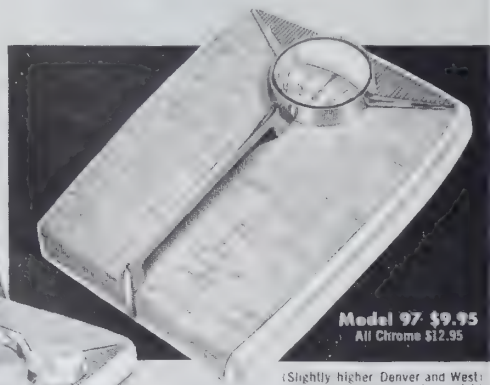
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Art

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Saturday's child has become Sunday's painter

An artist friend tells the story of a little girl who was in a group watching him paint outdoors one summer afternoon. "Of course he can paint good," she said, evidently in reply to a murmured comment. "He's an artist. Artists can paint better than anybody."

It is, of course, a highly controversial statement. There are thousands of amateurs and not a few connoisseurs who will argue that the untrained hand and the mind "uncorrupted" by tradition and aesthetic theory can create a work more valid, more rewarding, more "genuine"—their favorite word—than any professional artist can match. As proof they'll cite anyone from themselves, naturally, to Grandma Moses or Le Douanier Rousseau, the little 19th-century Frenchman who painted on Sundays, when he had finished his stint as a customs inspector, pictures that have fetched as much as \$50,000.

I side with the little girl. Artists can indeed paint better than anybody. But since this department regularly concerns itself with their efforts, I should like for once to consider Sunday-painters.

Originality vs. ineptness

The point of this piece is not to report on the incredible increase in the number of amateur painters since the widely publicized painting of President Eisenhower and Sir Winston Churchill made their hobby so eminently respectable. It is not to tell them how to paint or what materials to buy. It isn't to pat them on the head and say, "Bully for you." It isn't even to point out once again what a great mental boon painting as a pastime can be for the human beings who, says Sir Winston, are divided into three classes: "Those who are toiled to death, those who are worried to death, and those who are bored to death." Indeed, candor compels me to admit that while I am delighted for those amateurs whose painting has given them a healthy emotional outlet, I would be far happier if fewer of them hurried to get their work exhibited in galleries and museums, to the inevitable confusion of the public and, let it be whispered, professional critics, too. In these days of experiment in art it's becoming embarrassingly difficult to distinguish between originality and ineptness.

Everybody's doing it

No. The point of this piece is to inform the amateur of one perhaps unsuspected benefit he can derive from his painting if he has the key. It provides the best possible material for do-it-yourself psychoanalysis. I have this on the authority of one of America's best-known psychiatrists, who shall here be nameless. I went to see him when New York one week suddenly burgeoned with exhibitions of work by Sunday painters. Lawyers were exhibiting at the Bar Association Building. Newspaper men were showing at their own club. Dentists were at the Dental Society, and paintings by members of the Garment Workers Union were all over union headquarters. What the doctor said may, perhaps, serve as a deterrent to amateurs with a mind to exhibit their works publicly. That too is one of the points of this piece. Things are tough enough for professional painters (and the exhausted critics who must see all their innumerable exhibitions) right now. And, truth must out, amateurs sometimes get to be awfully good and, consequently, real competition. Who? Well, we can add to the names of Grandma Moses and Rousseau that Sunday-painting Paris stock-broker called Paul Gauguin.

The doctor, it turned out, looks on amateur paintings as more than an emotional outlet. They can (and this is true in only limited degree for the professional) provide a most revealing index to a person's character, dreams and frustrations, if painter and picture are examined in relationship to each other. For the amateur, self-expression, in short, is really self-exposure.

You have to know how to read the secrets revealed by amateur paintings. There are psychologists who hold that the subject matter in itself holds the key. After hearing and reading what they say, I'd recommend that amateurs restrain any impulse to paint grottoes, long views, staircases, open windows, moons, doorknobs, or Greek columns. What they signify to a psychologist cannot be printed in a family journal. On the other hand, it's all right to paint a dog. According to one expert, a dog symbolizes a critic.

But the doctor I talked with doesn't go along entirely with the

IN AMATEUR ART

By Emily Genauer

symbol theory. One doesn't paint, he says, with one's hand or mind alone, but with one's whole organism. The technical approach to a painting, its form, colors and brushwork all can be as revealing as the subject itself. Still, he admits, certain broad generalizations can be made. Amateurs paint pictures, he says, because of a fundamental human need to dominate. The lawyer, who may seem to be a completely adjusted and mature individual, still chafes under the restraints of legal machinery, judges and juries. But when he paints a picture, he alone is in command of the outcome. The newspaper man before his easel shakes the bondage of facts, deadlines, and the editorial blue-pencil. Sir Winston has something to say about this feeling of redemption in his delightful small book *Painting as a Pastime*. One of the joys of painting, says the old soldier, is that the canvas

cannot "hit back." It "grins in helplessness" before him.

The professional's pleasure

Now this does not apply to the professional artist, says the doctor. Unless he does commercial work or portraits, he is among the relatively few persons in our society who do exactly what they want to do. His satisfaction from this is so complete he will make the greatest material sacrifices for it. He has to come to terms with his environment. His work and pleasure are one. He has his serious conflicts, of course. But generally, says the doctor, they are within the context of his art and have to do with aesthetic and technical questions. Other men are rarely able to make so satisfactory an adjustment between their basic urges and their daily life. So, many of them paint pictures. And perhaps it would be

better if a lot more did likewise.

He paints what he likes

What they paint depends on their personalities. Our psychiatrist holds that the amateur always paints what he likes, no matter how unpleasant it may seem to the observer. A sad nude in a drab interior may really be the image of a man's adored wife and his guilt feelings that he has not given her a gayer life. A dark abstraction pierced by circles of light may represent the women he has dominated (circles are the classic symbol of women) and his own sense of insecurity toward the rest of the world. A reporter painting a romantic landscape is really painting his dream of escape from everyday reality. But, I asked the doctor, couldn't the landscape just have been the first paintable scene the reporter saw on a holiday when

he had his paint box along? No, said the doctor. Hundreds of other scenes would have been as readily available.

Well, would a man's profession influence the kind of painting he does, I asked? Again no. "The roots go deeper. The personality traits that led him to choose a particular profession in the first place are those which will inevitably determine the kind of painting he does."

"What would the picture of a psychiatrist, if he were a Sunday painter, be like?" I asked. "Look at them," was the surprise answer. And out they came, picture after picture, all full of dejected or elated people. "They're my patients," was the explanation. "Before I can help them I must dominate them. It's that need and desire to dominate, which compels me to put them on canvas." END



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Antiques

QUESTIONS &

This column is devoted to questions about old things. Letters will be answered either on this page or by mail. No attempt at evaluating antiques will be made. One question to a letter, please.



What can you tell me about my hand-carved and gilded mirror, which is over 4 feet tall?
C. S.—Austin, Texas

This is a baroque creation representing the taste current in northern Italy, especially Venice, during the early 18th century. Frames of that period generally show worm borings.

We recently came into possession of my grandfather's table service presented on his baptism. Each piece carries the inscription sketched. Can you interpret these symbols?
F. H. T.—Wakefield, R. I.

The anchor is the town mark for Birmingham; the V (in oval) represents the year 1870; the lion passant denotes sterling silver; the Queen's head (for Victoria) is a tax mark; and GU identifies the maker, George Unite.



The metal stand for my cranberry glass pickle jar has a mark. What does it mean?

Mrs. R. P.—Maple Heights, Ohio

This trademark is a rebus for Webster (web plus star), and is seen on sterling silver of E. G. Webster & Son, founded in Brooklyn, N. Y., 1886. It is also seen on certain plated wares of International Silver Co., successor to Webster in early 1900s.



Can you tell me anything about the urn in my photograph? I also sketched the mark which appears under the base. J. W. A. L.—Warren, Pennsylvania

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ANSWERS By Felicia Marie Sterling



Is this chair a Yorkshire (England) type c. 1625? Can you tell me more about it? Mrs. L. F. W.—Mt. Holly, N. C.

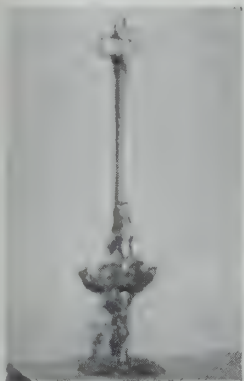
This chair is of the open-backed Yorkshire (or Derbyshire) type of 1660 or so. Its most unusual feature is the way in which the lower crossrail of the back meets the seat. There is normally a space of several inches between rail and seat. A related form is found in Lancashire, with a solid back. Other "cousins" occur on the Continent.

GDA
FRANCE



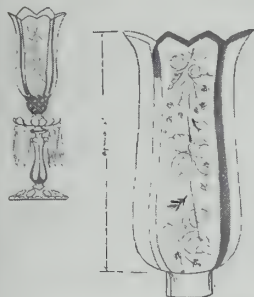
*Here are some markings on china owned by my mother.
C. E. N.—Philadelphia, Penna.*

The GDA mark is that of a Limoges factory called Porcelaines GDA, and was first used in 1897. The crowned N is also French, being a variant of a Sèvres mark employed during the Second Empire (1852-70). It usually is printed in red, with S and last two digits of date.



Please tell me what you can about a brass oil lamp in my possession, the history of which I have been unable to trace. A. H. P.—St. Paul, Minnesota

These are called "Roman lamps", and are modeled after antique bronze examples such as those in the archaeological museum in Naples. In the 19th century interest in these was revived and thousands were made of brass, especially in Italy, where they are plentiful.



Where and when were these hurricane lamps made? Where can I procure a matching one?

Mrs. J. T. S.—Sikeston, Missouri

It is difficult to distinguish between those made in America, England or Bohemia in the 1860s. These decorative objects long remained popular and there seems a recent renewal of interest. Collectors and dealers' magazines occasionally advertise them.



Can you tell me anything about this candlestick? M. C. K.—Bethlehem, Pennsylvania

The alternating fish and plant motive is found on Persian pottery from the Middle Ages. Here it has been adapted as a chased pattern on a brass candlestick presumably made for the 19th century European market.

I have six knives with mother-of-pearl handles, as shown in the drawing. Can you tell me when made, and for what use? Mrs. C. M. G.—York, Pennsylvania

These are English silver fruit or dessert knives. Edward Gwen is the name of the cutler, of whom we have no record. Look for the silversmith's initials on the ferrule to get a clue to their date.

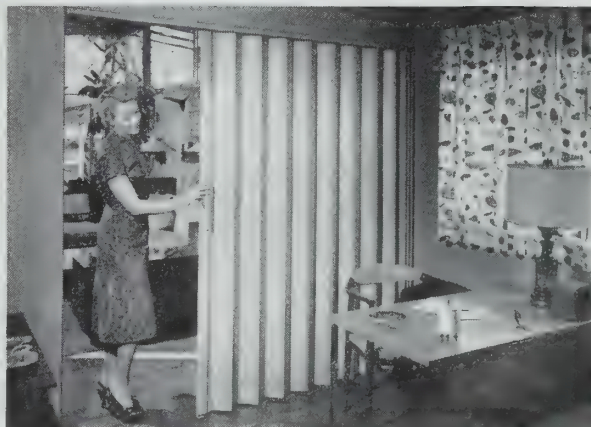
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PARIS

Bull market in china shop

"700,000 Francs pour une tasse en Mennecy" is the headline of a two-column article in a recent *Paris-Presse*. This popular afternoon paper reports further that, in addition to this sum of two thousand dollars paid at auction for a single cup and saucer, decorated with seascapes in the most charming of the 18th century soft-paste porcelains, the Galerie Charpentier's total sales during the previous week were 274,355,000 francs, or \$800,000.

Thus have auction prices reached headline proportions, and the five leading Paris newspapers see fit to publish daily articles about the goings-on at the state-owned Salle Drouot or at the plush Galerie Charpentier.

This sale of artifacts of beauty and artistic value has reached the dimensions of a bull market. The French have recently been making a great deal of money. Instead of investing in stocks and bonds which are visible, taxable, and subject to nationalization, they find a good piece of art to be of more stable value, and to be enjoyed in the meantime.

As a result, fine examples of porcelain, signed pieces of furniture by the great cabinetmakers of the royal epoch, and Chinese enamels and stone carvings prior to 1800 have all marked new highs. But their zeniths are nothing compared to those set by antique French silver.

Early French *orfèvrerie* is of great beauty. In America, we hear less about it than we do about English silver: it's because there is so little of it. Twice during the long series of wars between France, England and Austria the French kings ordered all loyal citizens to send their silver plate to the melting pots of the Mint and set the example by boiling down their own. Of course many pieces escaped, but one finds nothing like the same quantity of early silver in France as occurs in England. A great trove, including pieces by the master Thomas Germain, has recently come to *chez* Charpentier from Spain and Portugal, having been removed originally in the baggage train of Philip V, the grandson of Louis XIV who inherited the Spanish throne in 1700.

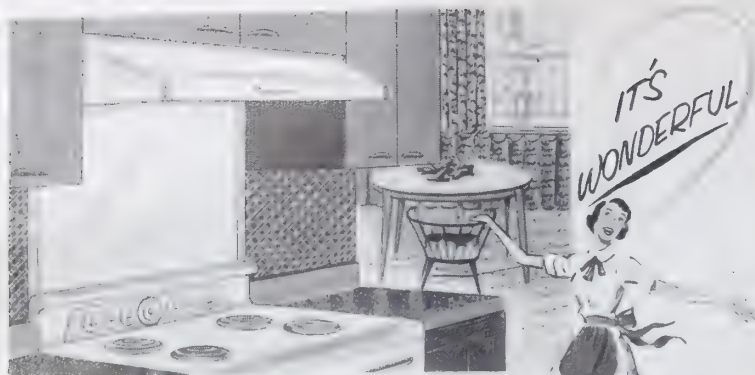
Return of the cluttered look

In Paris homes today the cluttered

look is in favor. On the table of one lady of taste we have listed two Florentine bronzes, the model of an ormolu andiron by Gouthière, a silver-gilt soup-ladle hallmarked 1662, two small books whose bindings might have been made by a jeweller and three objects in cornelian by Fabergé. One gentleman of taste displays a collection of malachites, not of Russian but of French Directoire origin. If you are not fortunate enough to own pieces like those worth many thousands of dollars, you can still be in vogue with objects in tortoiseshell, in paktong, in rock crystal, in mother of pearl, in precious woods. If possible, your treasures will not be of baroque Louis XVI design, but you will dip back into the preceding century, to find the austere grace, even in little objects, of the period of Louis XIV, the Sun King.

This 17th century, long overlooked, is finding its way back into classic decoration, and the greatest Paris connoisseurs are leading the return to what the French call the *haute époque*. Even Brussels and Gobelins tapestries are reappearing on walls, and one has not seen these since Elsie de Wolfe remarked that you cannot put a tapestry in a house for the same reason you cannot put a rhinoceros: they are too big, too expensive, and too hard to clean. Today is a good time to buy fine specimens. Baron de Cabrol has just installed in his Paris living room two great Beauvais tapestries of the series *Le Voyage du Prince*. Charles de Beistégui has hung eight La Granja tapestries from the Goya cartoons in an anteroom at Groussay. Mademoiselle de Portalès, converting a former bar into an apartment (there's still a housing shortage) conceals the walls with five great Gobelins.

Classic pieces in Paris are being combined in modern ways. For each French generation reviews the past with its own eyes: the style that we now call Louis Philippe was once Gothic; the Second Empire imagined its ensembles to be Louis XV; Boni de Castellane created a Louis XVI that is easily identified in any French house where it lingers. In only a few years, each has turned out to be a compact little period in itself and perhaps *le style Louis XIV*, as reinterpreted in 1956 by Charles Beistégui and Arturo Lopez, will some day be recognized as a manner in its own name. END



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LONDON

A new Cathedral on old ashes

Here in London we have just had a preview of Britain's most important postwar building, for the stained glass windows of the new Coventry Cathedral have been on show in the Victoria & Albert Museum. This new cathedral, just rising above the ground alongside the bombed shell of the old, is the first to be built in England in a contemporary manner since St. Paul's. The sandstone walls of the nave are conceived as a series of louvers flanking ten stained glass windows seventy feet high. The three finished pairs of windows were built, inside the museum, in a model of their future setting, and thus are visible for the first time to the artists as well as to the public. Much publicized since the contract was placed with the Royal College of Art in 1952, these windows have been eagerly awaited as the first attempt by serious artists working as a team to produce stained glass for a great 20th century building. Here too was a test of the Better Britain the horrors of Coventry gave us the opportunity to build.

This opportunity, based on agony and bereavement, is not an easy one to take. To a generation that has divorced itself from the disciplines of religious dogma, the question has been: can we sincerely build a cathedral at all? It was thus very daring of Basil Spence to base his building on an art that had atrophied almost to the point of extinction. How did he have the faith to do this? Sitting in the gloom of a model of the cathedral, one marvelled with relief and gratitude. This building will have a wonder only rarely encountered; comparable to entering glorious Chartres itself. Perhaps only very muddle-headed agnostics could be surprised that a building to have glory in our generation should be not an airport or technical institute but a cathedral. But those windows... the artists have achieved a magnificent scale by treating the whole of each 70' x 8' mullioned section as a single unit. Within an idiom of semi-abstract the content has enough splendor and subtlety for generations of churchgoing. The colour has the richness not of any lost, or found, mediaeval recipe, but of an artist's mind; in this case three artists working closely together—Lawrence Lee, head of the Department of Stained Glass Design at

the Royal College of Art, and two ex-students of the College, Geoffrey Clarke (known too for his metal sculpture) and Keith New. By any standards, theirs has been an exceptional collaboration.

The organic versus the brutal

A less happy example of artistic collaboration than the Coventry experience has been seen lately at the Whitechapel Art Gallery, where an exhibition entitled "This is Tomorrow" represents the joint efforts of architects, painters and sculptors to produce a coherent environment for living. Certainly this is something we have not got. Unfortunately, there was nothing very coherent about this exhibition. Its twelve sections were the work of separate groups. The show's catalogue itself was not crystal-clear when it stated: "It would be realistic to replace the ideal picture of collaboration by the notion of antagonistic cooperation." And it went on to claim that any confusion was in fact the result of the general design situation in England. Probably the design situation is complicated in any country at a given moment (and possibly it should be), but it is true that a tiresome situation has arisen here. While the new organic architecture has been quietly pushing its way up in our schools, new towns and reconstruction schemes, an unfortunate by-product of the Festival of Britain has been a vogue for the superficialities of contemporary design. Before 1951 only people interested in design concerned themselves with design. Now "contemporary" is becoming fashionable at the lowest level of taste. This leads to no great popular understanding of what designers are doing, but it does cause serious fission among designers themselves. Young architects tend to align themselves with Alison and Peter Smithson, indelibly nicknamed the New Brutalists. Brutalists believe in a simplicity classic in the Renaissance as well as the general sense of the word. They are not afraid to expose lintels, bolts, and radiators of unashamedly commercial design. Their plans on the other hand tend to a symmetry deeply shocking to the previous generation of organic planners. To Brutalist eyes, the energies of the older generation are frittered away in stylistic niceties; their idiom parodied for chain-store use. END

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DIARY OF AN ISLAND HOPPER

A vacation guide to Caribbean bargains

by ELEANOR EARLY

This is the story of an island-hopping adventure in the Caribbean that began when we left New York's Idlewild airport one cold winter's night, winging southward on a Pan American Douglas Super-6 at a cool 19,000 feet.

We left at 2 AM of this frigid night but as we flew from winter into summer, the sky half-moonlight and half dawn, time and distance passed with incredible speed and then it was seven o'clock in the morning and we were coming into Ciudad Trujillo, 1500 miles from ice and snow. The sun was shining and it was a beautiful day.

Twenty-five years ago Ciudad Trujillo (formerly Santo Domingo) was the oldest and dirtiest city in the New World. Now it is the most modern and one of the cleanest. The slums are nearly razed, and people who lived in them have moved into houses that have baths and electricity.

There are modern hotels with private polo fields, gambling casinos and swimming pools and at El Embajador anyone in an expensive mood may rent the penthouse suite for \$150 per day.

Your guide will show you the new National Palace, the new "University City" in the suburbs, and the stump of a tree to which Columbus is said to have tied his ship. He will take you to the Cathedral where Columbus' ashes lie and show you also the House of the Admiral, begun in 1510 by Diego Columbus (son of Christopher) and now being restored.

There are a number of restaurants where you can get good Creole and Spanish foods. But in a Chinese place, El Dragon, I ate a stuffed baked lobster which was the best lobster I had in the West Indies.

Ciudad Trujillo is a fine place for people with lots of money, but for travelers on a budget there are islands where life is just as fine and money goes further. On a Sunday I flew to San Juan in Puerto Rico, arriving in time for supper.

The Caribe Hilton is famous for its elaborate Sunday buffet, when rum cocktails are served, on the house, in coconut shells. The Caribe is not exactly simplicity itself, for it has a pool in the lobby and music piped to the beach where cabanas, garlanded with hibiscus, are equipped with bars, radios and telephones. At poolside are masseurs and chiropodists.

Visitors should see Morro Castle, La Fortaleza, the pink

palace where the Governor lives, and the Cathedral, where there are numbers of illustrious dead, including Ponce de León and a skeleton covered with wax, who wears a wig and flowers in his hair.

Martha Sleeper, ex-New Yorker, designs "original Caribbean clothes" and in her shop on Fortaleza Street you can find most of the native handcrafts.

If you have time, it would be pleasant to rent a car and tour the island. Roads and hotels are good, beaches beautiful, scenery superb. And Southerland Tours will tell you all you need to know.

But in the Virgin Islands, 75 miles away—30 minutes by plane—the beaches are also beautiful and the scenery is too. Shopping in Charlotte Amalie, capital of the Islands, is less expensive than shopping in San Juan. Wines and spirits are cheaper and life is gayer. St. Thomas is virtually a free port. Designers may therefore import couturier fabrics duty free, create resort styles, and pass along their savings. The first fashion shop in St. Thomas was Elverhoj, established about ten years ago by the Neil Kiendls. Elverhoj originals became an instant success. Hardly a woman left the island without one of Kiendls' creations, and shops began to

bloom like daisies along Dronningens Gade.

The waterfront of St. Thomas has been rebuilt to look as it did when pirates stored their stolen goods in enormous warehouses against the sea wall. Hibiscus and alamanda frame the ancient doorways. Coralita (called by the natives "chains-of-love") clutches at the old pink walls and little paw-paw trees grow in the cobbled lanes.

The Virgin Islands are a good place to buy liquor. I paid \$2.25 for Canadian Club as against \$6.17 in New York. Standard brands of Scotch cost \$2.25 a fifth. French champagnes began at \$3.50 and imported liqueurs at \$2. Perfumes averaged 20 to 40 per cent below U. S. prices. But if you are going to Jamaica, Haiti or Curaçao, you will find the perfumes cheaper in those places.

Temperatures in St. Thomas average 78 degrees and are insured by Lloyd's. If the mercury should drop below 70 and you were a guest at the Virgin Isle Hotel, you wouldn't have to pay for your room that day. There are 24 hotels and guest houses on the island. (Continued on page 121)



BEACH AT NEW 9,500-ACRE NATIONAL PARK, ST. JOHN, VIRGIN ISLANDS

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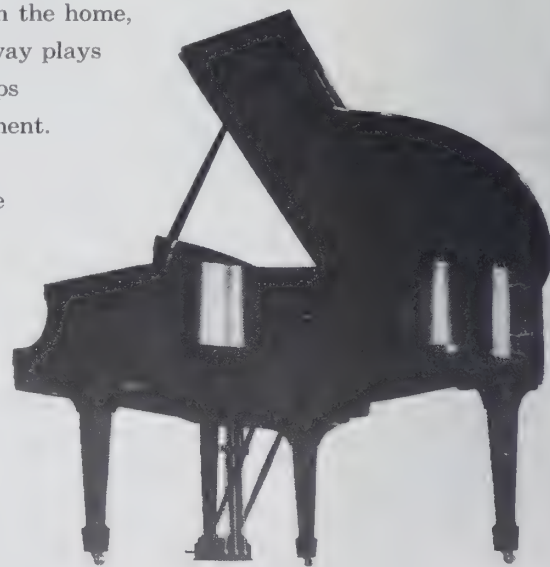


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House & Garden is published by

The Condé Nast Publications Inc.

Editorial and Advertising Offices:

420 Lexington Ave., New York 17, N. Y.

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House & Garden

FEBRUARY, 1957

THE TIME OF THE GROUND HOG

In the profoundly prejudiced view of one who has long endured but never suffered gladly the inhumanity of northern winters, the heartless month of February has but a single conceivable virtue: its brevity. Even black ice and powder snow, which presumably bring joy to children and winter sportsmen, only add to the misery of humanity as a whole. Clearly the best way to spend this capricious season is in escape: to travel in fact or in mind to warmer, more rewarding places, times and thoughts.

No month is more suitable for vacations, for taking them and for planning them from a fireside armchair. For those of you who would and can now escape to the sun, there is a wide choice of desert and shining sea. We offer you on page 26 a practical guide to the islands of the Caribbean. If you are planning a longer journey later in the year, you may want to whet your appetite with the Letters from Paris and from London on pages 24 and 25. Written from *Maison & Jardin* and from *British House & Garden*, these informal reports from our European colleagues are to be regular features in American H&G's GAMBIT.

There is, of course, an easier escape from the wrath of winter than travel: to enjoy your home, to read, to talk, to think and to plan for the pleasant seasons ahead. If you would spend a few minutes with a book, we urge you to beg, borrow or pilfer a copy of a new one by Robert Osborn, the artist of our GAMBIT covers and a frequent contributor to H&G. Called simply "Osborn on Leisure", it was presented originally as an address at Aspen, Colorado. It has now been printed and distributed by E. R. Squibb & Sons (745 Fifth Ave., N. Y. C.) "exclusively for the medical and allied professions." As one of the most refreshing, articulate and impressive human statements in words and pictures we have seen in a decade, we believe it deserves far wider publication.

In this issue of H&G you will find ample food for February thought: ideas to help you plan or replan your bedrooms and baths, a guide to landscaping your grounds and a display of distinguished contemporary furniture nicely complemented with antique accessories. Finally, on some 16 pages beginning on 34, you may see presented the first H&G Hallmark House. We show it to you because we believe this handsome ranch house in Southern California offers ideas to Americans wherever they may live. It was built to be lived in by a family and designed to please the eye. It does both most successfully and thus satisfies Ruskin's definition of fine art as "that in which the hand, the head and the heart of man go together."

We hope that all the pages that follow will help turn this time of the ground hog into a month of profit and pleasure. W. H. L. JR.

A style for an age

It is not easy to ignore the complex appeal in old things. When in our homes, for example, we surround ourselves with traditional furnishings, we satisfy a number of rather deep human yearnings. There is to begin with the comfort that derives from familiar objects. For many this comfort reflects a nostalgia for a time and a place now passed but still held in memory as a symbol of parental security and order. Often that memory is kept alive by objects inherited or received as gifts which are not willingly discarded. For others who have but recently achieved the resources to own them, period pieces are a safe and sure sign of distinction yearned for through years of work. For traditional furnishings have endured in important part because they have successfully and repeatedly met the test of taste. Two principal aesthetic appeals in antiques are the merit of the original design and the patina time has added. A final factor is the manifold pleasure of collecting old things. Yet the fine pieces of every great age were once contemporary and scorned as modern by traditionalists in their time. H&G is convinced that every era owes the future its own best contribution to the arts of living—a contribution that is original yet aware of the gift of the past. On the following pages you will see the work of some artists of our own creative time. We think these pieces, among a number of others, show a promise of outlasting their own age.

Contemporary design classics belong with rare works of art

1. Form-fitting lounge chair designed by Eero Saarinen for Knoll Associates and Indian pottery food jars have a common denominator: their shapes were derived from the uses they were intended to satisfy. The chair is a molded plastic shell shaped for comfort with high back and broad arms. It is upholstered with foam rubber and supported by a metal cradle. Jars are 19th C. Pueblo: brown from San Juan, black from Santa Clara. Sculpture dates from Tajin culture in Vera Cruz. Navajo Indian rug, colored with vegetable dyes, is abstract in contemporary mode.

2. Linear quality is the forte of designer Paul McCobb, whose room divider combines traditional and modern materials: walnut and aluminum. A modern version of a breakfront made by B. G. Mesberg, it was designed with open shelves to be used free-standing in a room. On its shelves are Mexican pre-Colombian sculpture, an archaic Greek head and striped Indian vase from Missouri. Linear interest is repeated in the silk hanging and sisal rug.

3. Striking color is introduced in furniture through modern materials and methods of construction. Cabinets designed by George Nelson for Herman Miller Furniture have steel frames with baked enamel finish, plastic tops and drawers lacquered in poster colors. Dining table has center turn-table set in flush with the top. Wire side chairs by Charles Eames are strong but lightweight. On the wall are contemporary rubbings from English tombs.

(Continued)



2



3



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2



3



4

Kansas City views contemporary

By ROSS E. TAGGART

*Associate Curator of Collections, Nelson Gallery,
Atkins Museum, Kansas City*

Designers share with painters and sculptors a sense of form and color

Not since the 18th century have so many outstanding artists devoted so much of their talent to the creation of household furnishings. Today, as 200 years ago, buyers can associate a fine piece of furniture, a fabric, a plate or a rug with the artist who designed it. Recently in Kansas City, to call attention to the resurgence of the furniture-maker's art, our Gallery assembled a collection of furniture and fabrics, largely American-designed. A sampling of this exhibition, entitled "Furnishing the Modern House," together with art objects from the Gallery, is shown on these pages.

Despite a local preference through the years for traditional architecture and period furniture, nearly 20,000 persons visited our show. Couples crowded about their favorite pieces, turning them upside down, checking the construction, the fabric, the name of the designer or manufacturer. For many there was a sense of discovery. "I am beginning to realize what modern furniture is all about," said a friend of mine, "because this is the first time I've really examined it." Another visitor, an architect whose house is furnished with good 18th century English pieces, acknowledged that he liked contemporary, all right. "But," he added, "I don't think any of it would fit in my house." Before the show had ended, however, he was anxious to buy one piece which could be used with his antiques.

The increasing acceptance of contemporary design, in Kansas City and throughout the country, is a sign of the times. Like the last great period of achievement in the decorative arts, in the 18th century, the present era is one of extensive travel, of expanding wealth and knowledge. Modern artists and designers, as in the age of Hepplewhite, Chippendale, Robert Adam, and the later Duncan Phyfe, are seeking new motifs in ancient sources. But they share a vastly different point of view than their predecessors. Two centuries ago, for instance, no sensitive Chinese would have been caught admiring a Chinese Chippendale chair, for he would have felt it neglected structural beauty and merely copied the decorative flourishes of the Orient. By contrast, modern designers have studied the basic form and craftsmanship of Oriental furniture and created from them a style which is essentially 20th century American. I can imagine, though, that any 17th or 18th century Chinese would feel perfectly at ease with it.

Three trends in furniture seem apparent: First and most natural is the movement away from traditional materials and the substitution of steel and plastics. Lightweight but sturdy construction in molded or free forms—always difficult to produce in wood—is easily achieved in these materials. A second trend is the development of new forms from old materials. Stripped of its ornament, contemporary furniture depends wholly on the validity of its design, craftsmanship and the choice of materials. Closely allied with the second trend in design is the third—the influence of Far Eastern modes. After a short acquaintance with modern furniture, one can quickly detect not only trends, but also "hands"—much as one can distinguish a Hals from a Rembrandt. The rise of these strong, individual styles is the surest proof that modern furniture design has indeed become a major decorative art.

For further details write to H&G Reader Service, 420 Lexington Ave., New York 17.

1. Silhouettes which can be enjoyed from every angle are identified with contemporary design. George Nelson's chaise longue, made by Herman Miller, is amply scaled for comfort yet graceful in line. The base is polished chromium. Tenuous sculpture at right is a welded steel figure by Ralph W. Haskell. Wall-paper mural by Denst & Soderlund gives added dimension to room. Against wall is a 13th century Persian Kashan tile.

2. Far Eastern influence is apparent in the armless chair designed by Winsor White for Baker Furniture. The play of dark walnut with chalk white upholstery emphasizes its simplicity of form. In the spirit of the Orient where natural textures are stressed in decoration, the chair is shown against neutral tones of a Japanese painted paper screen, 6th century Chinese flask, bronze wool rug.

3. Proportion is the secret of Edward J. Wormley's highly individual style for Dunbar. By simplifying line and stripping furniture of excess ornamentation, he reduces bulk and weight. The luxurious sofa with only one arm combines compactly with tables that form an L-shaped unit. Plastic table tops set off antique Chinese bowls and contemporary accessories. Painting is by Utrillo.

4. Articulate design characterizes the versatile "bow" chair by Allan Gould. The rigid steel frame supports a resilient back and seat of black cotton yacht cord. Perched like a sandpiper beside the chair is a small table with oiled walnut top and black metal base. Contemporary design as applied to a flat surface—a rug by Marion V. Dorn for Edward Fields—depicts a stylized Tree of Life.

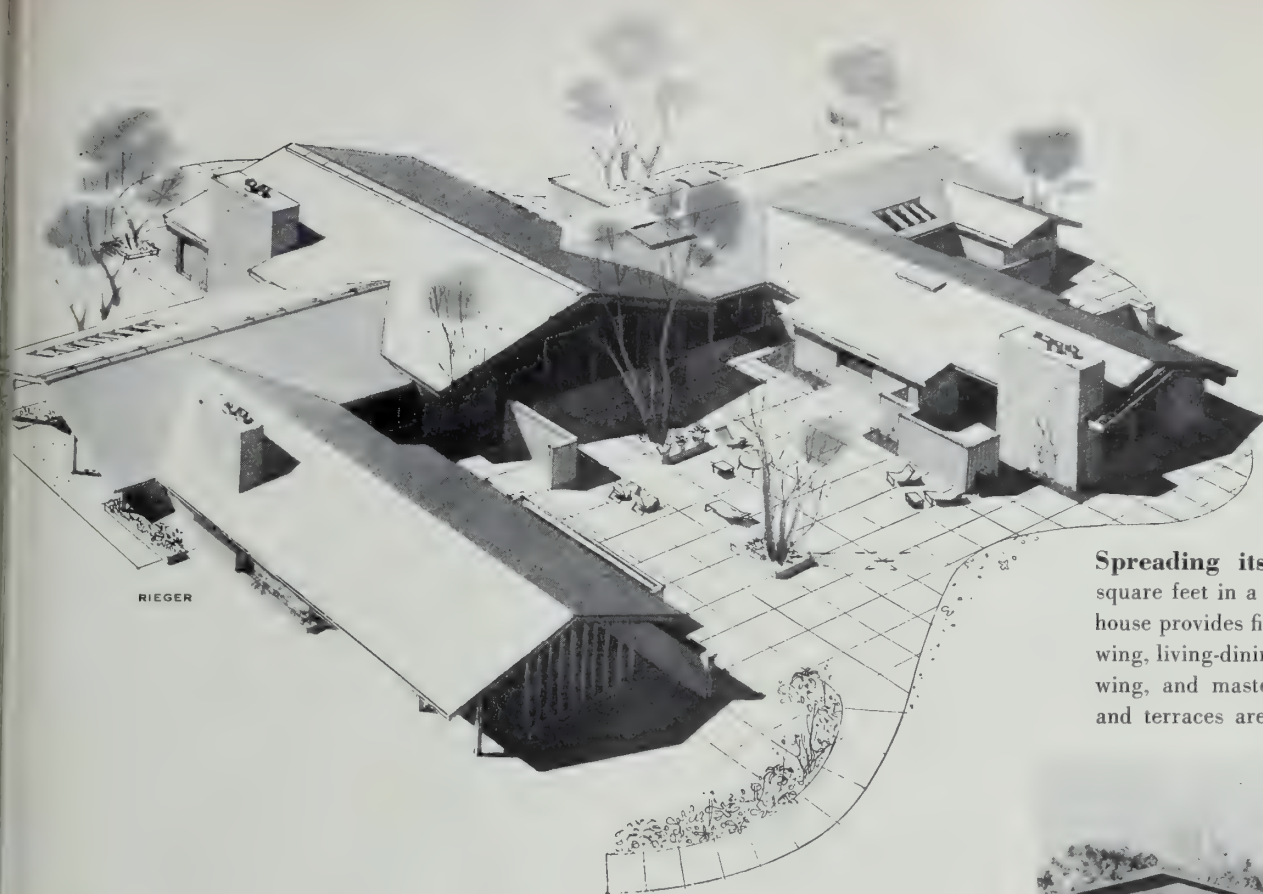


We begin here a new series devoted to American houses of outstanding quality. During each year we shall show you in detail two or three houses that merit the H&G Hallmark. Each will be chosen not necessarily because it represents a milestone in architecture or a monument to its designer's style but because of its worth in human terms. The excellence of its design must be borne out by the beauty and pleasure derived from it by the family it serves.

Hallmark House



A low grace, welcoming eaves and materials as native as buckthorn mark this California ranch house



Spreading its ample wings over 7,000 square feet in a canyon setting, the Cliff Mays' house provides five living areas: entrance, guest wing, living-dining room, kitchen and children's wing, and master bedroom wing. Nine patios and terraces are an integral part of the plan.

ENGSTEAD

Number 1

On 20 acres at the end of a winding dirt road just before the floor of Sullivan Canyon begins to narrow for its climb through the holly and live oak on the still wild ridges of the Santa Monica Mountains, four minutes from his office on Sunset Boulevard in Los Angeles, Cliff May, horseman, private pilot, designer, builder and native descendant of generations of Californians, has put up a big, handsome, comfortable, friendly house for his own big family. It has been selected H&G Hallmark House Number 1. The Mays have lived in five other houses. Cliff has designed scores and built hundreds. Architects and builders throughout the country have paid him the dubious flattery of imitation. His work, well publicized in magazines and books, has established him as undisputed "King of The Ranch House." His own home may well be the ultimate expression of that popular form. Its architecture represents an indigenous and durable American idiom whose influence has spread far from the West, even to such an unlikely place as Switzerland. But the Mays' own house is presented here not merely because it is the best contemporary ranch house H&G has seen, but because the concept, design and materials with which it is endowed give it a universal application for Americans everywhere who seek to create the space and setting for a more rewarding family life. On these pages and the 14 that follow, you may see how the Mays have done it.



House and horses express family delights



Children, grandchildren mingle at the Mays'

(Continued)

A PLAN OF MANY ZONES for a family that thrives on variety

As a gregarious and informal Western family, the Mays like to be surrounded by a multitude of friends and an abundance of space. Mr. May, in planning their house, made sure they could have both. The living room measures over 1,600 square feet—larger than most small houses—and great terraces extend from it at either end. The house has nine distinct outdoor living areas, including sheltered patios off each bedroom and the guest room. Because entertaining plays so important a part in the Mays' lives, the kitchen was made the core of the plan, separating living and bedroom wings.

DESIGNER AND BUILDER: *Cliff May*
 LANDSCAPE ARCHITECT: *Thomas D. Church*
 OWNERS: *Mr. and Mrs. Cliff May*
 LOCATION: *Los Angeles, California*

- **The living-dining area** is 53' long, with terraces on three sides. Off the entrance hall to the right is a guest room and bath separated from the house proper. It has a private, fenced patio. On opposite side of entrance is a large storage room for coats, packages. Fireplace in living room is placed on the only completely solid wall in living room. Stone-bordered planter helps separate entrance and living room.
- **The kitchen**, which has food storage and refrigerator rooms, divides the living and bedroom areas. The bedrooms of Hillary and Melany are on opposite sides of shared dressing-bath which has lavatory and countertop cabinets separated by ceiling-high mirror. Between Mike's bedroom and master bedroom is dressing-bath shared by Mike and Mr. May, while Mrs. May's is across hall. **The nine terraces** surrounding the house, in addition to enlarging general living space, serve specific purposes. Main terrace, for large parties, has radiant heating and barbecue pit. Other living-room terrace catches afternoon sun. Dining terrace off kitchen is used for family meals. Play areas are off each child's room, and continuous terrace borders maid's room, laundry.



Massive front doors open to entrance hall, flooded with light from spectacular skylight





Family terrace, between kitchen and living room, is also informal entertaining area

Spacious as the house is, encircling terraces extend its living scope

GENNARO



Kitchen is planned around a service island (see page 46)



Low game table fills a corner of the living room



From the main terrace, where 200 can—and do—gather, the softly lit living room presents an inside view. (Continued)



SHULMAN

Master bedroom suite has private breakfast patio

Entrance is sheltered by long, low overhang





SHULMAN



The main terrace, shaded by large oaks, is enclosed on three sides by the house itself and carport (foreground). Facing northeast, the terrace has radiant heating which permits its use for entertaining on all but a few days of the year. Fence on left side of terrace screens guest room patio; fence at right on opposite side screens master bedroom patio.

THE SKY LIGHTS THE HOUSE

And the family is enveloped by a natural setting

When the Mays found their site, it was a wilderness of holly, sumac, buckthorn, lilac, sycamore and oak trees. It was Mr. May's wish to leave this natural setting undisturbed, and after three years of planning the house was built to blend easily with its surroundings.

At both ends of the living room, broad window walls and the glass gables reaching to the roofline expose adjoining terraces and the wilderness beyond. The room-long skylights in the entrance hall and living room add a new dimension of openness. Yet the living area does not seem at all like a bird cage, for the soft brown tile flooring, the whitewashed stone fireplace wall and the decorative split-wood ceiling combine to convey a sense of substance and a feeling of warmth. Outside, the huge main terrace, with its towering oaks bounded by rectangular stone walls, is scaled as much to match the out-size dimensions of the living area as it is to accommodate a great number of party guests.

(Continued)

Pattern of sunlight streaming through skylight which runs the length of living room edges across room during the day. Though this room is enormous and its flooring, like that in rest of house, is quarry tile, excellent acoustics are attributed to the well-insulated wood ceiling and pine batten board walls. The exposed black-stained framework against the white walls forms dramatic contrast.

Rough-cut walls, split-pine ceilings have rugged handsomeness

Rich textural effects

from inexpensive

but widely used materials



SHULMAN



Skylight crowning the roof is kept

clean by built-in sprinkler system



An oak is visible outside—and above—skylighted living room

The choice of materials enabled the Mays to build their house, large and complex as it is, for a remarkably low square-foot cost. Because all interior walls were to be painted white, pine planking was just as acceptable as more expensive kinds of wood. Other walls were economically finished with plaster through a spraying technique which made it possible to plaster large spaces quickly and easily. The ceiling material in the living room and entrance hall is a decorative and inexpensive 2" pine which was split along grain to create an irregular, textured effect. In every area of the house except the master bedroom, quarry tiles which Mr. May bought as "seconds" were used for flooring. In Mr. and Mrs. Mays' own bedroom, the flooring is of walnut parquet squares which were taken from an old house as it was being torn down. The plan itself was devised with a view toward economy. Large, simple rooms were laid out, instead of several small, complicated ones. Although one can walk from the entrance to the master bedroom without passing through a door, each distinctive area is skillfully baffled from others by storage walls and hallways. Essential materials in the house not only are inexpensive but also extremely economical to maintain.



*Quarry tile flooring in
most of the house
can be washed with a hose*

(Continued)



Each girl has own storage, basin, counter. They share a patio and a doll house nearby.

Identical girls' rooms are on opposite sides of bath with divided dressing areas

FOR EACH, A HAVEN

Family bedrooms are personal living rooms

In the literal sense, the bedrooms in the May house aren't bedrooms at all; they are designed and furnished as personal living rooms to give each member of the family a place for study, writing or listening to the hi-fi music which is piped to nine locations in the house. Every bedroom faces a private patio, separated only by a window wall which not only lets in sunshine but also adds to the effect of space. Trim, compact studio beds in all bedrooms conserve space and help convey the atmosphere of a living room, rather than a sleeping chamber. And while each room is a private haven, none is far removed from the others.

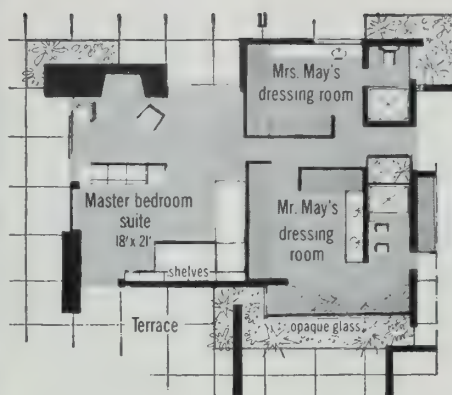


Outside Mike's bedroom is a sheltered patio for play

Children's bedrooms are planned to withstand hard wear and are simply furnished, yet they are not conspicuously "childish" to the eye. The rooms of Hillary, 12, and Melany, 10, gain a sitting-room look with louvered doors along window walls, carpeting and matching desk and chest (see above). Dividing the girls' dressing area with a mirror wall above counter-tops assures each her own storage space for toilet, bath articles. Six-year-old Mike's bedroom and patio, left, become one large play area in fair weather. He has a long wall of storage closets and access through doorway at end of closets to the master bath and shower which he shares with his father.



Master bedroom has comforts of living room



Bedroom storage walls separate main area from baths of Mrs. May, top, and Mr. May's dressing room, shower.

Master bedroom patio catches the early morning sun



Interior bamboo garden grows in Mr. May's bath

Array of sound, light switches is built into night table



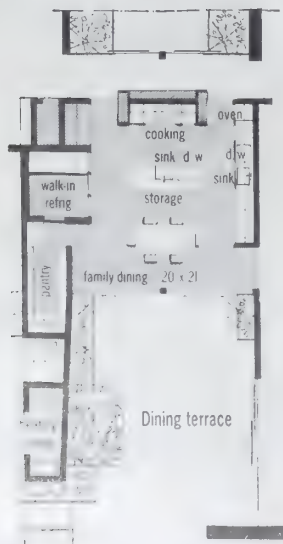
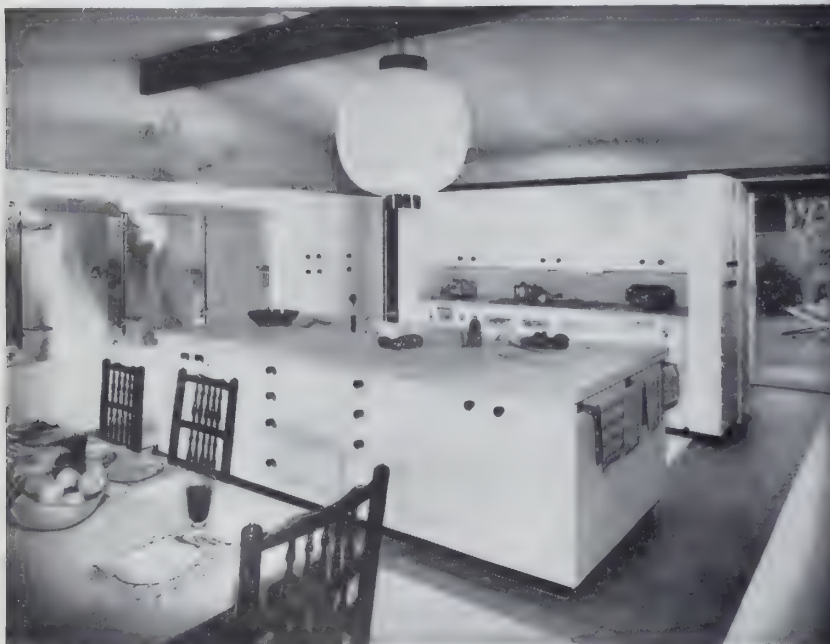
Master bedroom suite consists of the bedroom itself, Mrs. May's dressing room-bath and Mr. May's dressing room-bath, shared with Mike. Twin studio beds meet at right angles, with a night table "control center" between them. Built into the table are switches for house intercom system, and for electric blankets, hi-fi volume control, microphone which picks up sounds in children's rooms. The bedroom has a whitewashed stone fireplace, a sofa, and chairs, which provide the comforts of a library or study. Except for aggregate concrete area before the fireplace, the flooring is of oak parquet blocks. In dressing-baths, flooring is quarry tile, and countertops are ceramic tile.

(Continued)

THE KITCHEN IS THE HUB . . .

And the Mays use it all day long

After years of experiment in a series of houses, the Mays knew just the kind of kitchen layout they needed. Their kitchen is in the center of the house, easily reached from living room, terraces and bedroom and laundry wing. It is big (400 square feet), yet it adapts as readily to daytime family activities as to entertaining at night. To keep open house without strain for their many friends, the Mays have three electric ovens, six cooking units; two sinks, disposals and dishwashers for clean-up; and prodigious storage space. The 25 cubic foot freezer, pantry and refrigerator room are always stocked with meat, pre-cooked dishes, frozen vegetables, ice cream and ice cubes, staples bought in bulk at local supermarket sales.



Kitchen plan serves Mrs. May's working pattern. Food storage area (1) has big freezer, pantry, walk-in refrigerator with metal doors to give access from kitchen. Cooking area (2) and island counter with sink keep work area free from family traffic to bedrooms and terraces. Shallow closets flanking cooking counter hold cleaning supplies. A second sink and dishwasher (3) in china storage area speeds cleaning up after big parties. Controls for piped music, intercom, heating and lights (4) are above this counter. Island serves both for preparing food and as a buffet for entertaining. One side (5) has special linen, dish storage for kitchen dining.

1. Behind metal doors, cold storage



1



5

SHULMAN



2. Cooking center has one whole wall



3. Two sinks, each with dishwasher

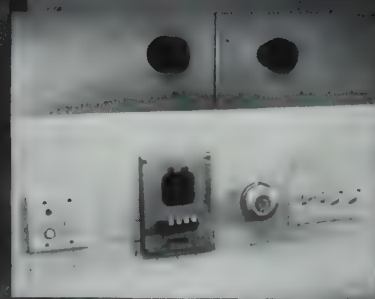


3

4



5. Island storage for linens, serving dishes



4. Controls for music, intercom

Long table, chairs and rug convert part of the kitchen into a family area for meals, homework, rainy day hobbies

(Continued)

HOSPITALITY IS ON A GENEROUS SCALE

**To the Mays, a buffet
for two hundred
poses no serving problem**

Mr. and Mrs. May find their new house ideal for the large-scale entertaining which is characteristic of their free-and-easy way of life. Like most Californians, they have a predilection for barbecues. These center around the main terrace which has a spectacular four-trunk live oak and a barbecue pit (used chiefly for its heat and light; cooking is done on portable grills). Buffet dinners are also favored (the largest yet was for 200) and Mrs. May wisely keeps the menus simple. The kitchen island sometimes acts as a serve-yourself counter for large parties. Mrs. May prefers seated dinners when her guest list does not exceed 12. (The children sit together at the round game table where they can eat and leave when they like.) With this entertaining plan the Mays can keep open house for friends, business acquaintances and neighboring children all week long.



Southeast dining terrace is a pleasant place for family lunch

Two terraces, one at each end of the living room, add extra space for large barbecues or buffet parties. The chief problem, seating, is solved by putting cushions on the low stone wall around the main terrace. When the Mays are alone, they like to have family meals on the sheltered dining terrace between the living room and kitchen; during the day it serves as a play area where the children roller-skate or cycle.



Main terrace, living room team for barbecues

More photos, page 74. Building data, page 76.



Dinner at the Mays' often means 14 people at the 11½' table. Normal place settings would look like postage stamps, so place mats are cut to scale from striped fabric to hold 12" plates, ash trays are extra large. The centerpieces of real or artificial fruit and vegetables typify the California way of experimenting with unorthodox materials that suit the Mays' style of entertaining. Lunt's "Contrast" flatware. Shopping information, page 127.





A twelve-part garland for a four-season landscape

Gardener's Year

PART 2. *About the whole landscape, its plan and special areas, the plants that give it life*

Nothing is less predictable than a plant, except perhaps the person who grows it. You have to plan for plants, of course, when you build a new house or lay out a new landscape, but it is not the same as planning the placement of a stove or where to put the living room sofa. Stoves and sofas stay put; though they may wear out, they keep their places. Plants, except for the basic matter of anchorage, are never the same twice, in either time or place, and so far from wearing out, the good ones increase in both size and vigor from season to season. So you plan as best you may, knowing that along with the three usual dimensions that you can count on, plants have a fourth one that you can not.

H&G's purpose in emphasizing the changeability of plants is not to complicate your landscaping problems but to simplify them. For there is really no sense in regarding with too much gravity something that is pink in May, green in June, then brown in October; that opens when it rains and folds up when the sun shines (or the reverse); that is two feet wide right now and six feet year after next. In short, when you plan a garden you arrive at an approximation. You do your best to create an outdoor setting that expresses your special needs. You buy good plants, try to give them a good send-off, then relax and hope for the best.

Chances are you will not be disappointed, for that is all anyone can do to achieve a pleasant setting for his house. If you can retain a good landscape architect, you will find him worth his fee. If you can't, don't take it to heart. Use the same powers of judgment and observation that led you to acquire your house, its furniture and equipment, in the first place. Make a paper plan, just as you would for a living room or a kitchen, even on the back of an old envelope if you must. Decide where you want the terrace in relation to the living room, then build it well. Consider the impression you wish to make on guests arriving at the front door, then set out to create it. Make up your mind (be prepared to change it, too) whether a barbecue pit is more important than a badminton court. Devise a way to exclude your neighbors without offending them. To some extent mortar, flagstones, fencing and the walls of the house itself may fulfill your plan, just as inherently good design may enhance it. But dominating them all are the plants: trees, shrubs and flowers, vines and grass. The plants, and the ways you use them.

Opposite, and below, are a few suggestions, which we make with both head and heart, especially the latter. On the following four pages are more, and more specific, suggestions about the things by which a plan is given meaning and substance.

These are the 12 plants opposite, in branch and twig, leaf, flower and fruit

Clockwise from the upper right corner

● **KOUSA DOGWOOD** (*Cornus kousa*). Neater, more compact but less endearing than the native species, it blooms a month later (left above pool), has pointed starry petals.

● **WINGED EUONYMUS** (*E. alatus*), beautiful at every season, is perhaps best in fall with flaming foliage, in winter with flaring bark (shown below and left of detail).

● **ROYAL AZALEA** (*A. schlippenbachii*) makes a 6 ft. mound of pink (five plants are pictured) as leaves unfold. It is a hardy, handsome member of a great family.

● **GLOSSY ABELIA** (*A. grandiflora*) is among the prettiest of shrubs where winters are not bitter cold. Often evergreen, it blooms all summer (shown across from pond).

● **HUGO ROSE** (*Rosa hugonis*) among most graceful of all bush roses (in dooryard opposite) has arching flower sprays early in the rose season and fern-like foliage.

● **CLEMATIS MRS. ROBERT BRYDON** (hybrid of a bush variety and a climbing species) blooms fragrantly through late summer, is lovely on fence or latticed summerhouse.

● **PERNY HOLLY** (*Ilex pernyi*) displays red berries in fall and winter (right center opposite) but is prized especially for its small and abundant evergreen leaves.

● **LATE LILAC** (*Syringa villosa*) flowers after the rest, grows erect (far end of pool) to reach 8 ft., makes a better summer shrub than most lilacs, is hardy in any winter.

● **SOURWOOD** (*Oxydendrum arboreum*) displays seed pods and red leaves following graceful sprays of white summer flowers (a nearly mature tree is at left of house).

● **MOUNTAIN STEWARTIA** (*S. ovata*) grows to 20 ft. in classic symmetry (at right of the holly). It is distinguished not only by huge summer flowers but by rough red bark.

● **BLUE ATLAS CEDAR** (*Cedrus atlantica glauca*) will not stand bleak winters, but is one of a few large evergreens (right of chimney) worth making room for.

● **MAYFLOWER RHODODENDRON** (*R. racemosum*) is a small evergreen mound (below pool), slow growing, hardier than most species and easier to protect in winter.

(Continued)

Plan to make a good house look better, a pleasing terrain more satisfying

Where, you may wonder, do you draw the line on landscaping your grounds? Unfortunately, there are no hard and fast rules. For one person, a good lawn with a few modest plants where house and lot meet may constitute all the outdoor setting required. For another, life may seem incomplete without an intricately contrived arrangement of terraces, patios, lanais, barbecues, games courts, play yards, pools (swimming, mirror, lily, dipping or fish), screens, beds and borders. But there is ample middle ground on which to satisfy both your gardening ambitions and your tastes in living. By grading the ground and placing ornamental plants on it, you can make a good house more attractive and a naturally pleasing terrain more satisfying. You can develop foundation planting, doorway gardens, boundary delineation (or concealment), terraces, play areas and flower gardens. The more expertly these elements are integrated, the better the result will be, in the tangibles of comfort and convenience, in pride and beauty as well. You plan your landscaping to extend into the open an approach to living that originates indoors. Once in the open, there are infinitely varied opportunities for achieving effects with growing plants beyond anything possible with processed materials alone. The examples here are chosen chiefly to show the general effect of landscaping. How special areas may be treated is discussed on the next pages.



Good basic planting brings repose to an extended façade

In just three years, long, low wall and simple planting of evergreens (azaleas, hollies and yew) have given serene and settled air to Frank Ritchie house, Rumson, N. J. Rose lattice running to greenhouse broadens façade.



Plant forms soften the geometry of wing and gable

Classic lines and masses of Lowell Thomas brick house in Pawling, N. Y., are well served by not-so-classic plant forms of evergreen groundcovers, rhododendrons, dogwood, lilac, yew under elm. Mary Deputy Cattell, L.A.

Patterns of plant foliage give variety without fussiness

Plant textures may be chosen to add richness, even a touch of elegance, to many small houses with simple architectural details. Armand Tibbetts, L.A., enhanced entrance of his Greenwich, Conn., house with iron leaves, live myrtle, hosta, holly, pieris.

**Enclosure without crowding is
secret of a sitting garden**

In a small garden area, it takes careful planning and skillful handling to avoid a sense of crowding. This Washington, D. C., garden of Admiral and Mrs. Neil Phillips, though small, achieves both pattern and perspective by its use of paving, the shape and placement of pool, the fine bronze of St. Francis, and the boxwood, trees, other plants.



KERTESZ

BRAUN



Uncluttered plan seems to add space

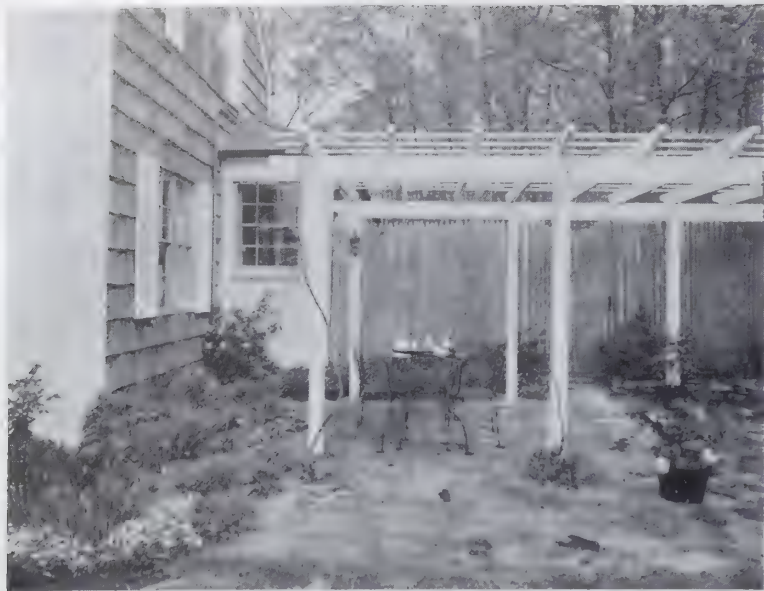
Having a huge tree on your grounds is pure luck. But matching scale of oak above with large planes of fence, sweeping terrace in the J. H. Wards' garden at Greenbrae, Cal., was sound planning. Lawrence Halprin, L.A.

Enjoyment of plants may constitute an end in itself

As an extension and adornment of life, growing fine plants and flowers ranks high. In the Axel Jonsson garden, Haverford, Pa., the values are manifold, including both the structural (boundary screen, tree shade) and decorative. Frederick W. G. Peck, L.A.



(Continued)



The terrace, enclosed by a garden, expands living space

Number one landscape detail, after basic planting and lawns are planned, is a terrace. Mrs. B. Langdon Tyler, Smithtown, L. I. screens service area with fence, shades with an arbor, gardens on every hand.



Walls hold a grade, set a limit, frame a garden

Fieldstone, plentiful in the region, encloses a raised bed in the garden of Mr. and Mrs. James Raymond, Wilson's Pt., Conn. The stone blends well with outer wall of ordinary concrete blocks. Friede Stege, L. A.



For basic landscaping costs, see table p. 123.



Steps are for plants and people

After walls, steps are most telling elaboration of garden design. In the William Calvert garden, Seattle, precast cement slabs make practical steps which permit planting in crevices. L. E. Holmdahl, L. A.

Water needs plants to enhance it

The uses of water in a garden are almost limitless, but none is more satisfying than the reflection of flowers, foliage and sky. A depth of an inch or two will suffice. But the plants must be worth seeing twice, as are these around a small pool in the Alexander Wiley garden, New Canaan, Conn.



KERTESZ

Provide more than one place to sit in a garden

Complete enjoyment of a garden's details depends on seeing them at close range; a distant terrace prospect is not enough. This restful bench under a pear tree is in the Cathedral garden, Washington, D. C.

One inspired touch can make a landscape

A single soaring flight of cantilevered stones, severely functional, is framed by the overhanging willow branches. One small shrub adds stability to the base. Prof. P. Porcinai, L. A., Florence, Italy.



MONCALVO

The goal: landscaping to your boundaries

How much headway you make when you first start landscaping your grounds depends on what the property has to offer, what you wish to do with it in the future, and how much you have to spend. Eventually, you will make use of your land clear to the lot lines. To start, however, budgeting of both money and effort may be necessary. There is nothing wrong with this approach so long as the available money and muscle are spent to carry out the first steps of a long range plan that is both workable and not too dimly seen. Planning will get you more for your money, in terraces, trees or from an hour's hired labor. On these pages are some things you may wish to plan for. On page 123 you will find a table of estimated landscape costs to help make your planning both easier and more productive.



Shade-loving plants can make a sunless slope inviting

In a shady corner of Dr. and Mrs. George Knight's Bronxville, N. Y., garden, ivy, pachysandra, ground covers, rhododendrons prosper. In such locations, plants needing sun are often mistakenly planted.



Cash and carry

*Now you can fill your house with flowers
that are field-fresh, inexpensive
and easy to buy through all four seasons*



flowers

Street corner bouquets beckon to
a homeward-bound stroller



Fresh cut flowers bring a spontaneous warmth and grace into our lives. They are generally bought on the spur of the moment to express a sudden thought of affection or gratitude. They speak quickly, eloquently and sometimes even ardently. But until recently, unless you lived in the country and it was summertime, you had to be in the neighborhood of a flower shop during its open hours to express yourself so impulsively.

As a result of some commendable planning in the flower industry, cut flowers now are obtainable in many cities around the country at moderate prices during most of our waking hours. We may buy them from the increasing number of early-to-late, European-type stalls. Supermarkets have markedly increased space devoted to their cut flower business, and perhaps most important but still largely in the future are the new automatic vending machines which promise to make fresh-cut flowers available to purchasers 24 hours a day.

Aside from providing the pleasure of giving and receiving flowers the new marketing methods are putting many more flowers into circulation each week with the happy result that prices will be kept so low that it will no longer seem extravagant to deck the living and bedrooms with flowers, nor does there seem to be any reason why dining room centerpieces should not always be present to shine in the summer sun and to cheer the long winter's day.

An indoor garden brightens a check-out aisle

Frosted silver lights under terrace umbrella give the flower stand a carnival air. Freshly cut clusters in small bunches are displayed on garden carts. A daily "special" may feature Fuji chrysanthemums, marigolds, zinnias, long-stemmed and miniature roses, gladiolus, asters, cocks' comb, or spring bulbs, with orchids in showcase. *Bala-Cynwyd supermarket, Penn Fruit Co., Philadelphia.*



DE MORGOLI

Push-button orchid for a festive night

Flower-vending machine, developed in Sweden and Germany, offers cafeteria-style service, convenient coin slot, and clear view of flower colors and choices. Machines may be rolled out of florist shop after hours to serve passersby. Fresh sprays are ready daily for entertaining, impulsive gifts and sentimental occasions. Tended by reputable florists, these "gardens on wheels" promise high quality. *Machines and plastic container, Tele-Norm Corp., N. Y.*



Sealed plastic bags are portable,
hold water, keep stems fresh

FIVE INTERIORS EMPHASIZE THE LUSTER OF NEW PLASTIC TILES

The metamorphosis of plastic tiles from plain, white utilitarian surfaces into colorful forms of durable decorative beauty is something to sing about. Bright new tiles can transform not just kitchens, baths, plant rooms but the walls of many living areas into backgrounds of warm color, spotlessness and visual delight. Colors include soft pastels, brilliant and deep tones in matte (dull), bright or marbled finish. Tile sizes vary according to the design required. Three pre-cut stock sizes are 4½" sq., 8½" sq., as well as 4½" x 8½" oblong tiles. Among other useful kinds in decorative colors are feature strips, base cove, inside and outside corner tiles, and flat cap border strips. Tiles cost from 2¢ to 75¢ each. They are available through flooring, hardware and department stores, and do-it-yourself centers, and suggest any number of imaginative patterns as well as color combinations. While professional installation may be advisable, a sheet of general instructions is offered through H&G Reader Service, 420 Lexington Avenue, New York 17.

LEHMAN



1. Striped pink and white for a small girl's castle.

1. Beauty and rugged use are prerequisites of a small girl's room. Here Carnation Pink and white oblong tiles form the vertical striped wall, with cork board around a built-in alcove bed. Base is reinforced by square pink tiles. The cotton carpet is Citron; bedspread and stool cushions are Green Olive.

2. In a one room apartment, two-toned blue tiles are designed in horizontal stripes in kitchen area. Above and below are white storage cabinets. Blue trim on the white wall dividers which separate living and cooking areas give an extra fillip to the color scheme. It includes gold tones, antique white walls, a mellow cork floor. The color-fast tiles are resistant to heat and food stains.

3. Color tonic for a utilitarian bath combines tiles in charcoal and white with alternating patterns in the alcove and bathing areas. Overscale Greek key tiles form a bold border accent on walls, and in the appliqué on casement curtains. Tangerine rugs, a pink-cushioned brass bench add decorative interest. The tiled walls are impervious to steam, and they will not crack, chip, or peel.

4. Garden work space along a garage wall, or as an adjunct to a greenhouse, reflects sky colors. The Cerulean Blue tiles in standard pre-cut squares have a cool practicality; may be wiped clean with a cloth and warm, sudsy water. (Never use scouring or abrasive cleaners.) The white Formica-covered potting bench is edged with blue trim like the tiles. Natural wood floor is stained gray.

5. Wall bank of soft sunflower yellow tiles, blended with neutral tones and pink creates mellow atmosphere for dining-barbecue area. Oriental mural sets off other wall of white silk paper, a Japanese product. Airy, cane back chairs, slender forms of bamboo plants are an inviting accent. Barbecue in wall is masked by a plastic screen. Overhead is a luminous ceiling; vinyl flooring is underfoot. Styron Plastic Wall Tile. Rooms by John and Earline Brice.



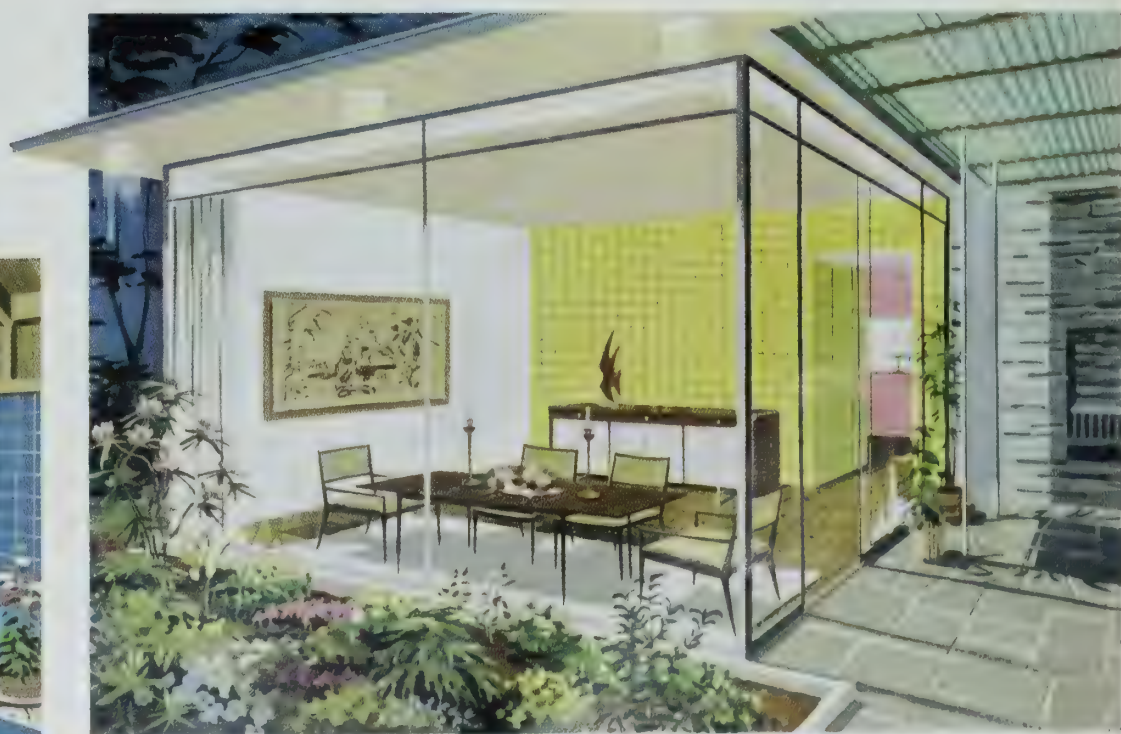
2. Blue-toned kitchen tiles form a sparkling link to the living area.



3. White, charcoal, Greek keys decorate a bath.



4. Cerulean Blue is cool in a garden room.



5. Sunny yellow tiles offer a cheerful setting for barbecue-dining.



Couch, plant windows are simple but restful extras.



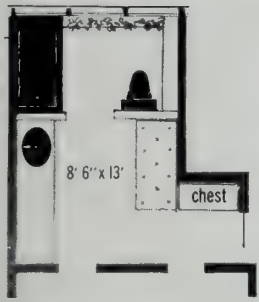
A green garden gives bath sunny daytime extension.



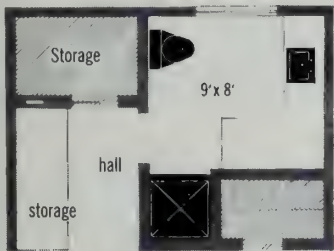
Paintings are artfully displayed in this trim bath.



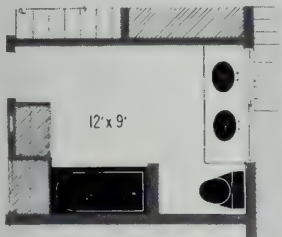
Clean cabinet lines contrast with decorative wall fabric.



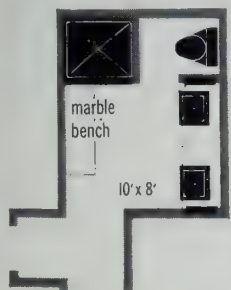
Two-part plan divides the tub area from the lavatory counter. The long, white marble countertop is a handsome dressing table and the couch is for resting after bath. Mirrors completely cover two walls and doors. Plants are near tub under glass jalousie window wall. *William Stephenson A. I. A., architect.*



Garden view into enclosed patio brightens this bath, while white and gold curtains give privacy when wanted. Cotton carpeting is removable, white plastic counter resists wear, and low tile walls around tub are easily wiped. Gold-patterned paper was sprayed for waterproofing. *Bob Ray Offenhauser, designer.*



Mirrors, which hang over twin lavatories in front of sliding windows, can be pivoted upward to clean windows. Countertop and wall panels framing it are a rich marble. Floor is ceramic tile. Long wall is covered in frieze-patterned fabric. Closet supplements counter cabinet. *Halsey Jones, designer.*



White wall material, a synthetic grasscloth which can be scrubbed, provides an appropriate background for the colorful art hung in this bath. Countertop is a blue-green glass mosaic tile. Towel bars and rods holding white marble bench are brass. Floor is of terrazzo. *Henry Eggers A. I. A., architect.*

15 new bathroom plans

Simple or splendid, the present-day bathroom has been transformed from the coldly clinical to the colorfully comfortable. In lighting, heating, ventilating, storage, fixtures and materials, it is both hardy and handsome. Here are new baths from all over the U. S.



LEONARD

Roman bath splendor is recaptured in this fabulous room. It has an open fireplace, radiant-heated marble floor, oval pool-tub (3 feet deep at one end) framed in pink-black marble. Shower and fixtures are in compartments, the lavatories in the marble counter. Walls are covered in kappa shell and textured grasscloth. *Edward Stone A. I. A., architect.*



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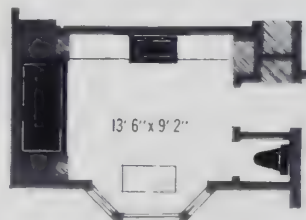
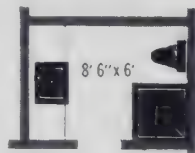


NOVELL WARD

A wide choice of decorative, durable materials brightens new baths

White ceramic tiles in rectangular shape cover floor and walls of this splash-proof master bathroom. White plastic counter is impervious to spilled medicines, cosmetics. Oversize mirror slides open to a capacious medicine cabinet. Tile shower is opposite the cabinet.

Richard Barancik A. I. A., architect.



Luxurious in size and fittings, this lady's bath-dressing room is pink and pretty. Custom-built plunge bath, the lavatory countertop and floor are small pink ceramic tiles. Lavatory faucets are gold finished and a gold dolphin splashes water into tub. Four wall cabinets, counter cabinet, dressing table give fine storage.

George Hickey, designer.

LEONARD



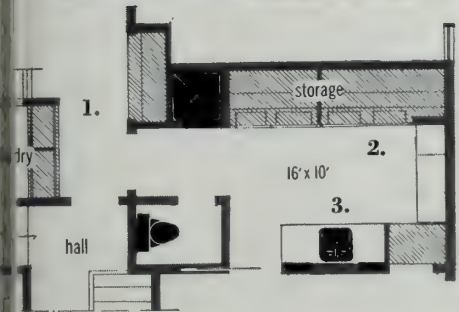
Countertop with two lavatories is under jalousie windows which admit brilliant light and swing open fully for view. Fixtures, walls and counter are pink tile; large countertop holds ashtrays, towels, cosmetics. Shower is in one corner compartment, toilet in another corner.

Henry K. Harding A. I. A., architect.



Lavatory cabinet placed at an angle enlarges counter space and creates an alcove for toilet. Wall light fixture casts light down over mirror and counter, while also spreading light over ceiling. Wall cupboards flank mirror. Fixtures and plastic counter are white, floor is vinyl.

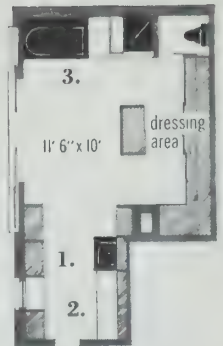
Carmin & Richards, architects.



Practical plan places laundry in bedroom wing near bath. (1) Fresh towels go on shelves within easy reach of bath. (2) Doors of the deep clothing closets have trays sized for laundered clothing. (3) Counter cabinet (blue plastic top), dressing table and walls are handsome brown-black Sen wood. Sky-light, strip-lights over mirrors diffuse light by day and night. *Paul Kirk A. I. A., architect.*



Exceptional storage is built into this re-modeled dressing room-bath. (1) Handbag compartments, stacks of drawers are opposite the marble lavatory counter. (2) Gold-trimmed mirrors conceal 7 feet of bathroom storage behind counter. A luminous plastic ceiling lights this area. (3) Dressing area has marble-sheathed tub and shower compartments and opens to balcony overlooking a garden. Shoji doors enclose the wall of clothing closets. *Ensley Oglesby A. I. A., architect.*



More bathroom plans on page 77

How to decorate for repose

Five centuries ago, Sir Philip Sidney, the Elizabethan poet-soldier, hailed the personal world of the bedroom when he wrote: "Take thou of me smooth pillows, sweetest bed, a chamber deaf to noise and blind to light, A rosy garland and a weary head." In an age of tensions this gentle spirit of repose is far more salutary than all the artificial sleep inducers. It begins with the bed, the cradle of sleep, which once again is being glorified as a sweet retreat, crowned with a canopy and surrounded by a rich choice of personal comforts: fireplaces, dressing mirrors, fragrant flowers, paintings to delight the eye, good books to read, and refreshments. Now again the bed is the focal point of the room in which it is found. As of old, posters rise up, frequently supporting testers and filmy canopies. Headboards are elaborately fashioned. If you wish, you can plan a period room around a French Provincial four poster, or combine 18th century English elements with contemporary furniture. A painted bed finds a place with natural wood pieces. You can convey a romantic feeling with gossamer fabrics and sprigged bed linens or a tailored effect with geometric motifs or different textures in tones of one color with bold striped sheets or blankets. And from the beauty of such a setting, the comfort of good bedding, the warmth of weightless blankets will come a pleasing peace for the eye, the mind and the body—the unequalled and priceless gift of sleep.

Give your bedroom the serene atmosphere of a world apart



Swiss-embroidered sheers against pale blue walls have the effect of clouds adrift in an Alpine sky. Curtain panels of fine muslin cascade from the four posts of the white and gold painted bed. The same floral motif is embroidered on the petticoat and pink-lined coverlet and tester valance. Strong patches of orange (on Italian chairs and vanity chair seat) are warm accents for a cool, serene scheme. Other furniture in the room is in brass, which adds gleaming highlights. *Bed ensemble by Ottavia. Bed by Baker. Rug by Karastan. At Lord & Taylor.*

Antique Spanish bed painted white and set off on a lacy hemp rug is the focal point of a white-walled room. The background is kept simple, with natural wood shutters at the windows, for a cool, uncluttered look. Decorative interest depends on a play of different textures and amusing shapes. *Decorator: D. Lorraine Yerkes.*

(Continued)



ES

WITH LOUIS XVI: DELICATE FLOWERS



(Continued)



Colonial simplicity returns with the wooden tester bed. Painted deep blue and covered in a matching blue tufted spread, it is the focal point of a country bedroom. The 2x4 posts serve as a bold frame for a small picture grouping. *Decorator: Joseph B. Platt, A. I. D.*

An 18th century style field bed with arched canopy adapts to a fresh contemporary scheme developed in painted finishes and crisp, lightweight fabric. *Decorator: Smyth, Urquhart & Marckwald, A. I. D.*

DECORATE FOR REPOSE *continued*



Period French furniture gives distinction to a small bed-sitting room. A cheerful yellow, orange and white color scheme is carried out in painted furniture, carpet, walls. *Decorator-owner: Paul Kent*



LEONARD



LEONARD

WITH DIRECTOIRE: CLASSIC STRIPES, COOL COLORS



WITH MODERN: LINGERIE DETAIL





Romantic Victorian mood is created in a young girl's bedroom with painted iron bed and peaked canopy, lavish use of a hand-blocked floral print. Decorator: Michael Taylor, A. I. D.



Edwardian fashion is revived in the lacy silhouettes of a wicker headboard and chair. Delicate pastel flowers fill the border of the sheet, the pillowcase, blanket and matching percale café curtains. Walls are covered with light blue burlap.



Contemporary elegance is conveyed in upholstered brass headboard, silk wallpaper, gauze curtains, velvet upholstery. Family of yellows lends unity. Decorator: Sheridan Kettering

Let a fine bed set the decorating theme for your personal world. Here are bedrooms in a dozen different styles and the details of their sheet and blanket patterns

WITH FORMAL FRENCH: A PASTORAL THEME



WITH EMPIRE: BOLD FLOWERS ON A FIELD OF STRIPES



WITH LOUIS XVI: DELICATE FLOWERS



(Continued)





Mix textures for dimension in a room decorated in tones of one color. Beige predominates in grasscloth walls, tweedy fabrics, carpet. Accent is tortoiseshell. *Decorator: Melanie Kahane, A.I.D.*



Mix wood details for enrichment in a bed-sitting room. Bamboo headboard, banded tabletop, cane chairs are set off against shades of Green Olive. *Decorator: John Barham of Lord & Taylor.*

Give your bedroom fresh appeal
by using furniture, colors
and accessories of different styles

◀ **Mix periods** in furniture and accessories to give character to an otherwise plain, small room. Simple contemporary furniture of sandalwood mahogany takes on the flavor of objects used with it: Pennsylvania Dutch carved wood molds; a Picasso print; accessories with contemporary Finnish, Italian and American origins. Bedspread combines modern coloring (H&G's Larkspur, Cerulean, Hyacinth) with an Early American patch quilt pattern. *Furniture from "Golden-aire" group by Kent-Coffey. Wallpaper by Imperial. Bedspread by Monument Mills. Rug by Patcraft. Room designed by Lester Grundy.*

Mix patterns for a dramatic effect in a white background. The 19th century brass four-poster bed, with figured pillows and fur throw, is the center of interest. It is underlined by a needlepoint rug, which contrasts with the parquet floor. Walls are patterned with books, contemporary drawings, paintings. *Owner-decorator: Patrick O'Higgins.*



(Continued)



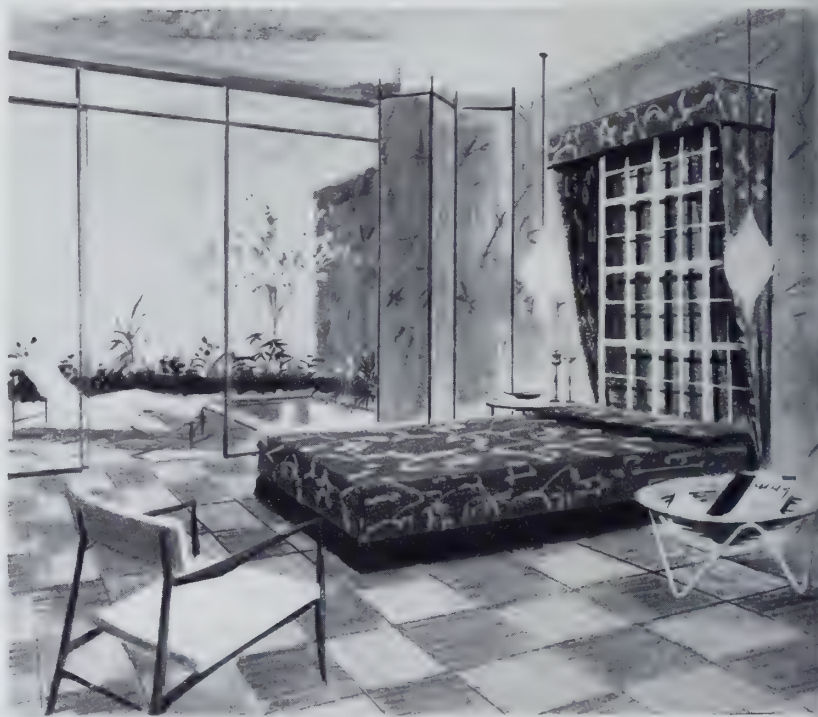
LIONARD

Poster beds are widely revived today. New adaptations of this romantic style are equally at home anywhere from New England to New Orleans.

Four-poster convent beds with removable valances give a feeling of enclosure yet are light and airy. Metal frames are painted Nasturtium. Shaped valances are in keeping with French Provincial furniture in the room.



French Provincial four poster in corner arrangement harks back to the snug cupboard bed. Cornice built in from poster to ceiling is covered in a printed fabric which matches wallpaper and sheer bed curtains. *By Davis Cabinet.*



Rattan version of the poster bed with half canopy has a tropical look. Walls papered in a shoji pattern, floor carpeted in rush squares match the open lattice headboard framed by an embroidered fabric. *By Willow & Reed.*



Hepplewhite poster bed of solid mahogany inspires a fresh decorating scheme for a country bedroom. Its graceful, slender posts support a canopy of sheer white organdy to match spread. Placed lengthwise on wall between windows, the bed is accented by picture grouping and area rug. Sheraton table serves as nightstand. *By Biggs Antique Co.*



Half-tester bed of fruitwood and brass is the focal point of a city bedroom, its elegant lines emphasized by the simplicity of other furniture. Same fabric is used on bed, valances, curtains hung on vanity wall. *By Baker.*



Modern interpretation of a four poster is the outstanding piece of furniture in a room with Far-East feeling. Low dais built in around room gives a sunken effect, accentuates the height (82") of bed posts. *By Parzinger Originals.*
Shopping information for bedroom portfolio, page 127.

Gardener's Month

Ground hogs and gardeners both go out in the February sun, but while the ground hog ducks back underground, your gardener stays out just long enough to catch the first head cold of spring



First weekend

Frozen north: A measured drawing, however rough, of your grounds as they are is a prerequisite to revising your garden plans or making new ones. This is the right kind of weather to encourage development of a dependable yard-long stride, which is almost as useful as a measuring tape in locating trees, walls, laying out walks and beds. A pen-and-ink map serves as a permanent guide for innumerable experiments with tracing paper. . . . Check boughs of evergreen shrubs and small trees that have been heavily burdened with wet snow lest a sharp freeze cause injury. Brush or shake gently, but only until loose snow is removed.

Southeast: Approach of spring is a variable feast, becoming less promising as you go west and north. Beware false enticement of warming days; nights are still long and chill. Leave mulches in place until alternate freezing and thawing is about over. . . . Consider sowing seeds of hardy annuals, cold weather vegetables, on six-week headway before usual outdoor planting date.

Greenhouse reminders: Bring in from the cold frame flats of fall sown primroses (especially Asiatics) to germinate. . . . In a cool (50°) house, keep bulbous iris, daffodils, veltheimias well watered until flowering ends, then water only enough to keep foliage ripening (lachenalias, freesias are seldom worth saving). . . . Fertilize every fortnight all plants making rapid growth.



Second weekend

Bay window zone: Good husbandry in the window-sill garden is chiefly concerned with increased sunlight (and the plants' response to it) as well as judicious use of ever diminishing space. Constant juggling and rotation of pots and containers is necessary to maintain compact, balanced growth. Since this is especially true of fast starting seedlings, sow in small containers, preferably one to a variety, for efficient traffic control. . . . When foliage is vigorous, it not only uses more water but loses more, thus increasing humidity around crowded plant groupings. So be sure to water lush plants more; avoid risk of waterlogging others. . . . Fuss-budget housekeeping is required to keep indoor plants neat as their peak season arrives. Faded or fallen blossoms, dry or browning leaves must be removed regularly, even though you may need tongs to reach them. . . . As potted hardy bulbs flower, remove to a utility window where foliage may ripen slowly, until bulbs may be set out in the open garden.

North and northeast: Watch for low spots in new lawns and borders. If they collect snow or water and freeze, damage may result. Drain them during thaws with slit trenches. . . . Visibility is good for thorough job of pruning grapevines, raspberries, neglected climbing roses; and the plants are still safely dormant.

Southwest: Spade humus, and more humus, into your garden.



Third weekend

North and east: It is still winter, but the few outside tasks that call for heavy tools occasionally bring a worse threat of rust than at any time except humid August. Lazy man's specific: swab off mud with old burlap, then apply oil mist from one of the new aerosol oilcans, the rust-fighter's friend.

Far south: Only 100 more growing days till summer. This may not be precisely true, but annuals, most hardy vegetables, many perennials commonly grown from seed should be sown now if flowers or fruit are to be harvested before summer heat. Late starting is chief enemy of well-rounded southern gardening. . . . Wild onion, an insidious perennial lawn weed, can and should be eliminated by early application (coarse spray) of 2, 4-D.

Northwest: As growth buds on roses show signs of readiness to grow, prune out dead, broken or badly diseased stems and stem ends. You may find well spent the time needed to cut carefully just above a growth bud pointing in the direction you would like to have stems develop. . . . This "pruning to a bud" is standard practice, too, with all fruit trees, many flowering ornamentals, which are likely to be in best condition for pruning now. General rule: cut to outside bud to encourage spreading growth open to sun and air. . . . Near the shore, tree fruits should be planted as soon as the nurseries will ship them.



Fourth weekend

North and northeast: There is little need to remind old hands that branches of forsythia, spice bush, pussy-willow, if cut and placed in a bucket of water, will bring welcome early flowers into the house in a few weeks. Marsh-marigolds may not be so familiar as prophets of spring. Dig whole clumps from a thawed bog as soon as buds show and pack in a bowl with wet moss. Add a few ferns for a contrast in foliage texture. Another pleasant combination: late blooms of Christmas-rose, cut in bud and inserted in flat bowl of creeping myrtle (roots and all) and moss, with wet peat beneath. . . . For contrast, spend a morning rubbing the dry, glossy egg cases of tent caterpillars from twigs of fruit trees, and plucking the dangling bag-worm sacs from junipers, arborvitae, pines.

Mid-south and west coast: Best investment in bright summer flowers beneath tall trees: tuberous rooted begonias. Spend enough (50 cents up) to get good ones; start in flats of peat-moss and sand, half-and-half, covered a fourth-inch with the same mixture. Ignore old rule that tops should not be covered; you will be surprised at the results. For best control of roots during and after the season, transplant to 7-in. azalea pots and set these outdoors where noon shade will be available. Newest types are today's aristocrats among summer flowering plants.

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Bamboo grove beneath a skylight is in master bedroom hall. Lighted at night, leaves cast delicate shadows on the wall.



An island of plants in entrance hall breaks up expanse of floor and forms pleasing framework for dining area beyond.

Tree-size plants (Podocarpus, an Aralia) reach up toward great living room skylight and grow luxuriantly. Raised planting beds, in whitewashed stone island which keeps dirt from spilling, are easily watered.

Mrs. May's office and workroom consolidates household planning in one room



Laundry-sewing room is located at the back of the children's bedroom wing. Washer and dryer are built in and placed within arm's reach of storage cupboards. Unglazed tile is behind machines.



Housekeeping center for Mrs. May spans the wall opposite laundry equipment. Desk top and wall are cork. Drawers and cupboards hold household storage, files. Laundry is also a hobby room.

while storage is liberal and practical



Dressing room and bath shared by father and son has a wall of deep closets and sliding trays (by towel rack) for shirts, shorts. Floor is carpeted; the counter finish is ceramic tile.



Clothing closets throughout the May house, like this one for the boy, are faced with flush doors and divided into compartments to suit storage needs of each member of family.

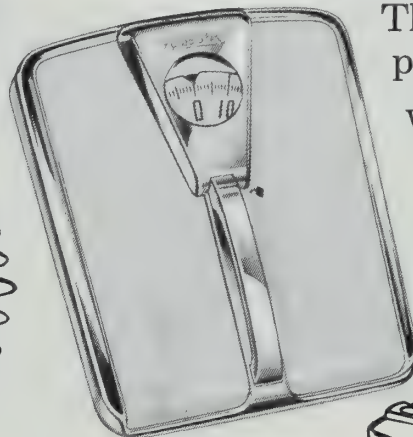


Closets by front doors extend into entrance hall creating a small room behind them. There is room for racks for guests' coats at parties, for packages to be sent to cleaners.

(Continued on next page)

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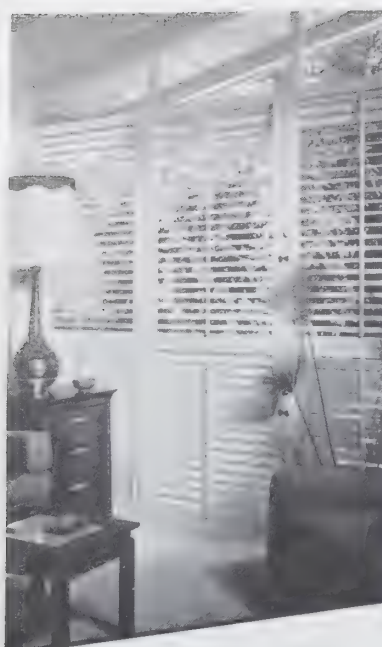
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HALLMARK HOUSE NO. 1 (Continued)

A quiet, congenial room for guests



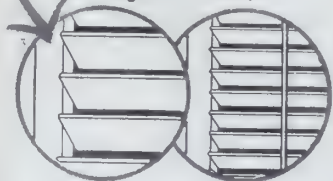
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The guest room, with its carpeted floor, whitewashed stone wall, fireplace and bookshelves, provides an air of comfort and relaxation. Sliding glass doors open onto small patio, right, well screened from main terrace.



Building Data

FOUNDATION: Poured concrete footings and floor slab. Cement by Portland Cement Association; aggregate and sand

Consolidated Rock Co. FRAMING AND SHEATHING: Douglas Fir Association; supplier—E. K. Wood Lumber Co.

ROOF: Built-up roofing with pebble finish. INSULATION AND WATERPROOFING: Waterproof membrane under concrete floor slab—American Sisakraft Corp. Thermal insulation in walls and all ceilings except living room, "Kimsul" batt type insulation of double thickness with reflective surface, manufactured by Kimberly-Clark Corp.; suppliers—Kimberly Clark Corp. and Diamond W Supply Co. Insulation for soundproofing in walls and living room ceiling and insulation around walk-in refrigerator room—Owens-Corning Fiberglas Corp.

"Permalite" insulation in floor slab—Great Lakes Carbon Corp. DOORS: Sliding glass doors—Steelbilt, Inc. Sliding bronze screen doors—Anjac Manufacturing Co. Flush wood doors—The Mengel Company. Carved antique front doors—Serisawa Studios. Louvered doors in master bedroom and children's bedrooms—Paul Heinley. SKYLIGHTS: Aluminum Skylight & Specialty Corp. Sprinkling system to clean skylights—Moist O'Matic, Inc. Sprinkler heads—Buckner Manufacturing Co.; supplier—Turf Supply Co. GLASS: In skylights—"Misco" by Mississippi Glass Co.; supplier—Aluminum Skylight & Specialty Corp.; installed by Universal Glass Co. Opaque glass in baths—"Factrolite" by Mississippi Glass Co.

FIREPLACES: Living room, master bedroom, and guest room are of whitewashed native sandstone from site.

INTERIOR WALLS: Living room and entrance hall, pine boards and battens; plaster—Kaiser Gypsum Co. over metal lath by K-Lath Corp. Bedrooms and laundry, plaster—Kaiser Gypsum Co. over metal lath by K-Lath Corp. Ceramic tile back-splash on wall above countertop in kitchen and ceramic tile wall in laundry—The Mosaic Tile Co. Acoustical plaster in kitchen—California Zonolite Co. Cork walls in children's bedrooms and laundry—Kentile Inc.

CEILING: Entrance hall and guest room, 1" x 6" tongue and groove Douglas fir. Living room, 2" rough sawn pine decking. All other rooms, acoustical plaster

California Zonolite Co. FLOORS: Living room, carpet. Master bedroom, antique parquet flooring—Hardwood Flooring Council. Terraces, concrete slab with exposed aggregate finish, wood dividing strips. HARDWARE: Door knobs and lock sets—Schlage Lock Co.; supplier—Swan Hardware Co. Hinges—The Stanley Works. Sliding door locks—Adams-Rite Co. Sliding door tracks—Nordahl Corp.

EXTERIOR AND INTERIOR PAINTS: Dunn-Edwards Paint Co. LIGHTING CONTROLS AND ELECTRICAL OUTLETS: "Luxtrol" light dimmers—Superior Electric Co. Switches, outlets and switch plates—General Electric Co. LIGHTING FIXTURES: Spotlights and interior planting lights—Century Lighting Co. Recessed ceiling light fixtures—"Pryne Room-Rated Lights" by Pryne & Company. Tree lighting on terraces—Kim Lighting Co. and Lightolier Inc. Other fixtures—Lightolier Inc.; supplier—The Lightrend Co.

HEATING SYSTEM: Radiant heating with copper coils in floor slab and terraces—Revere Copper & Brass Corp.; supplier—Year-Round Comfort, Inc. Boiler, gas fired—Pacific Coast Water Boiler Co. Circulating pumps—Taco Heaters, Inc. Controls—Minneapolis-Honeywell Regulator Co.

Water heaters (two); Mission Appliance Co. BATHROOMS: Countertops and walls: Guest bath, "Velvetex" unglazed ceramic tile; girls' bath, unglazed ceramic tile; Mr. May's bath, "Granitex" unglazed ceramic tile; Mrs. May's bath, "Everglaze" ceramic tile. Countertop in maid's bath, unglazed ceramic tile. All tiles by The Mosaic Tile Co.

Fixtures: American Radiator and Standard Sanitary Corp. Accessories: Soap holders, towel bars, toilet paper holders—Hall-Mack Co. Medicine cabinets: Perma-Bilt Steel Products. Square shower drains, hangers for wall-hung toilets—

J. A. Zurn Mfg. Co. Combination hot and cold faucets—Moen Valve Co.; supplier—James A. Riordon Co. Shower doors: Hollywood Shower Door Co.

KITCHEN EQUIPMENT: Cabinets: St. Charles Mfg. Co.; supplier—The Jensen Co. Cabinet pulls designed by Mr. May. Countertops: Unglazed ceramic tiles—The Mosaic Tile Co. Dishwashers and surface cooking units—Hotpoint Inc. Food waste disposers: General Electric Company and In-Sink-Erator Corp.

Built-in ovens: General Electric Co. Refrigeration: Walk-in refrigerator room—Frigidaire Division, General Motors Corp.; supplier—Frigidaire Sales. Refrigerator doors—Jamison Corp.; installed by Ray Farris Refrigerator Service. Freezer: 25 cubic feet—Amana Refrigerator Co.; supplier—Freeway Appliances. Kitchen fans, clock chimes, built-in food preparation center, guest room bath exhaust fan—Nutone, Inc. LAUNDRY: Washing machines and clothes dryer—Hotpoint Inc. Laundry tray—Wessels Co.; supplier—Potter-Roemer Co.

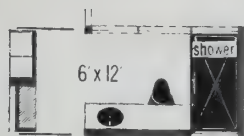
TERRACE FENCES: Laminated plastic screen near carport—Alsynite Co. of America. Other fences made of pine boards and battens. HI-FI MUSIC SYSTEM: Amplifier and tuner—Fisher Radio Corp. Three-speed record player—Garrard Sales Corp. Speakers—Altec Lansing; James B. Lansing Sound. Music system installed by Talk-O Communication Co.

INTERCOM SYSTEM: Talk-O Communication Co. TV EQUIPMENT: Master Antenna system—Weingard; distribution equipment by Jerrold Electronic Corp. TV equipment installed by Talk-O Communication Co. TERRACE FURNITURE: Van Keppel-Green. DESIGNER: Cliff May. LANDSCAPE ARCHITECT: Thomas Church. Plants and shrubs—Kap Burgi; hand-split fencing—Rusticraft Fence Co., installed by Diamond H Fence Co. Culvert pipes buried in roadway leading to house—Armco Drainage & Metal Products. SUB-CONTRACTORS: Plaster—W. F. Hayward. Lathing—Richard Ruffner. CONSULTANTS: Plaster—Southern California Plasterers Institute.

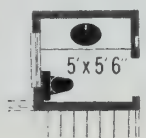
15. NEW BATHROOM PLANS (Continued from page 63)



STOLLER

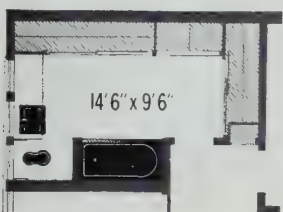


Plumbing fixtures (lavatory, toilet and shower) are side by side on one wall minimizing installation costs. Opposite wall has opaque glass panels with wide towel bars (see them reflected in mirror). Floor and shower wall are glass mosaic. *Mark Hampton, A.I.A. architect.*



DEARBORN-MASSAR

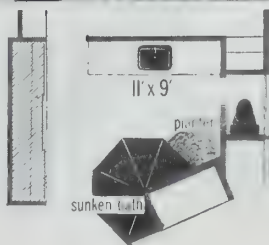
Japanese grille over window is decorative and permits privacy. Oriental design is echoed in hanging light fixtures illuminating wall-wide mirror and in gold and white wallpaper on the adjoining walls. Counter cabinet, for towels, cosmetics, medicines, has a white marble top and an oval basin. *Herbert J. Haguewood, architect.*



Storage walls (20 feet long) line two walls of this combination bath-dressing room. Natural gum wood is used for wall paneling, closet doors and counter cabinet. Countertop is pale yellow ceramic tile. Ceiling-high windows over counter (they swing open for ventilation) and strip lighting overhead light the long mirror clearly. *Terry & Moore, architects.*



Cypress siding treated to shed water encloses four sides of this geometrically shaped sunken shower. The floor of the shower is dark blue ceramic tile, and the rest of the bath is tiled in a pattern of white and blue ceramic. Opposite the shower is a countertop 8' long. Cabinets below are cypress; walls and ceiling are same wood. Birch door is stained to match. *David T. Henken, Designer.*



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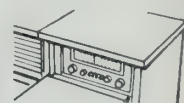
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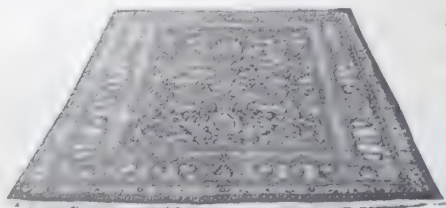
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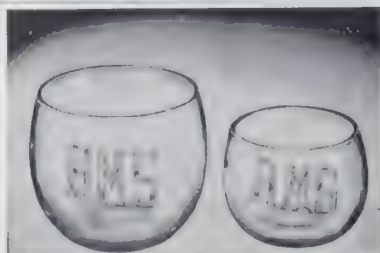
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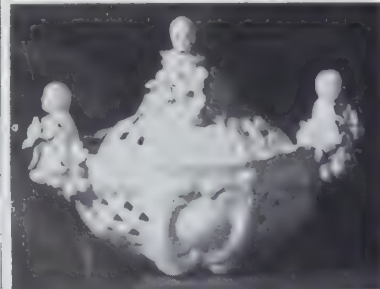
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SHOPPING

You may order all merchandise shown in Shopping Around (editorially and in advertisements) by writing directly to the shops. Enclose check or money



Saint Valentine is the patron of lovers and the heart is the symbol of love. On the good Saint's day give the broken heart key chains shown here. \$8 for the set of two chains and one broken heart in sterling silver; \$9 the set in gold filled metal; \$50 the set in 14K gold. Postpaid. Tax included. Order from Wayne, 546HG South Broadway, Yonkers, New York.

MILB-MANN



Siamese cats are the royalty of the feline world. We show here a television lamp designed in the form of a princely pair of Siamese cats. Made of ceramic finished with a high glaze, the cats have beige bodies and black markings on muzzles, paws and ears. Eyes reflect the light. 12" high. \$7.95. Please add 35c postage. Foster, 430 S. Fulton St., Peoria, Illinois.



The perfect stand for an heirloom watch is the rococo one shown here. Made of solid bronze it comes in one of three finishes: oxidized silver, 24K gold plate, satin smooth bronze. Send diameter of watch crystal when ordering. \$8.50 in bronze; \$11 in silver; \$16.50 in goldplate. Order from Haltom's, Department HG2, 603 E. Belknap St., Fort Worth 3, Tex.



Buy of the month: the four individual covered casseroles shown here. Made of polished aluminum, they can be used as oven-to-table servers for scalloped foods, for hearty soup, for baked puddings. Note the graceful handles on both cover and casserole. \$1.95 postpaid the set of four. From Artisan Galleries, 2100 North Haskell, Dallas, Texas.

AROUND

with Ann McLaughlin

order, as few of them handle c.o.d.'s. You may return for refund any item not personalized if you return it promptly by insured mail and in an unused condition.

The tapestry bag every woman wants is the handsome tote bag shown here. Made in Belgium, it is designed with a multi-color floral motif against a black background. Capacious (15" x 11" x 4"), it is fitted with four brass feet and a double brass handle. Subtle in color, it goes with all costumes. \$4.98 ppd. Order from Jack's Mail Box, 27 E. 22nd Street, New York.



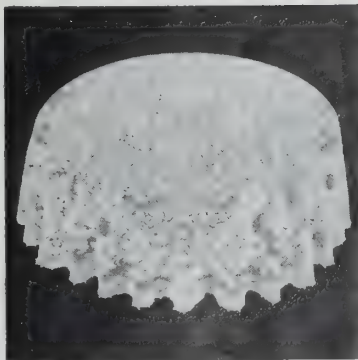
Lily Langtry (1852-1929) had a hand in popularizing the milk bath. But the milk she used wasn't as glamorous as the kind Madam Bache offers in her milk bath. Dehydrated milk is combined with other ingredients which whiten, soften and scent the skin. Sachet is packed in cellophane sacks. \$3.80 ppd. for three. Ella Bache. 24 E. 55th St., N. Y.



A patio wall needs the Chanticleer planter shown here. The silhouette of the rooster is made of black finished aluminum (about 10" x 12"). Two iron flower pot rings are attached to the silhouette by an iron bar. These, too, are finished in black. Over-all size: 16" x 12". \$9.95 ppd. Add \$1.50 for pots. Hagerstrom Metalcraft Studios. Dept. HG, Wheeling, Ill.



Orlon lace cloth. This charming round table cloth is handsome enough to use for a formal tea party. It comes in either white or ivory. 72" diameter. \$20.95. For the rectangular table: 54" x 72" (\$18.95); 72" x 90" (\$23.95); 72" x 108" (\$29.95); 72" x 126" (\$39.95); 72" x 144" (\$49.95). Ppd. Hildegard. 597 Farmington, Hartford, Conn.



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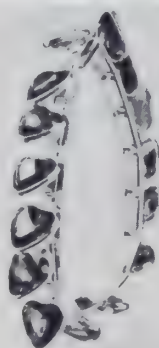
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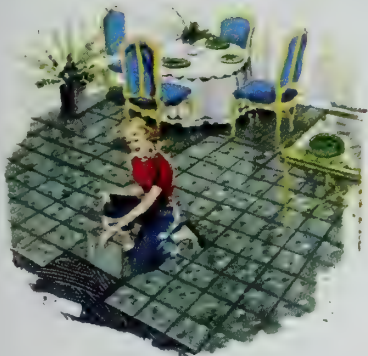
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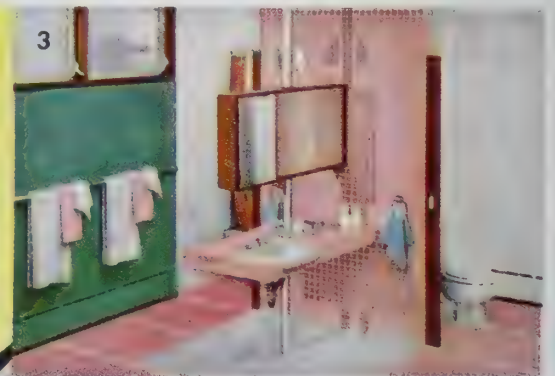
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Styled by Henry Dreyfuss. "Your bathroom used to be the unmentionable room in the house," this noted designer points out. "But modern fixtures make it something you can put on display."



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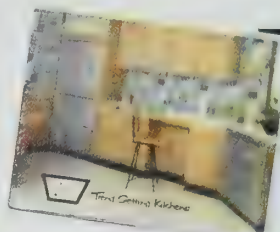
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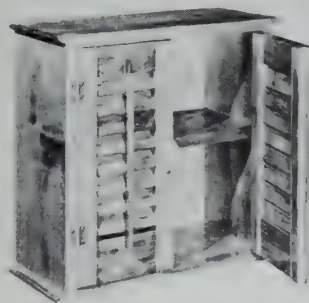
The Eastern Star is the emblem proudly displayed on the white china teapot shown here. This is the thoughtful gift for you to give to a member of that fine organization. The insignia is reproduced in full color, the high lights and spangled stars are gold color. Capacity: 26 ounces. \$2 postpaid. Miles Kimball, 100 Bond Street, Oshkosh, Wisconsin.



Be prepared for a change in the weather. Hang the accurate barometer shown here in the entrance hall and you will know the forecast. Designed like a shipswheel, it has a mahogany finished wood frame, an easy-to-read dial, set hand and knob and fine mechanism. 4" in diameter. \$4.75 ppd. Order from Hobi, Dept. HG2, Flushing 52, New York.



The shutter cabinet will make a fine appointment for the provincial kitchen. 13" x 12" x 5", is a good size to use as a spice cabinet. Made of sugar pine it comes in three finishes: maple, walnut or fruitwood. Use it in the study, too, to hold his pipes and tobaccos, his clutter. \$9.95 postpaid. Order from Red Oaks, Dept. HG2, Prairie View, Illinois.



Vizardry with shoes is the tribute of Century Factory Shoe repair service. For example: the x-platform shoe shown here has been restyled so that there is no trace of the unfashionable platform. A different heel has been added to complement the new shape. \$6.95 plus 50c postage. Send for free mailer. Century Shoe Repair, 210 Park Ave., Baltimore.



The perfect note for the entrance hall, a small dining room or bedroom is the one-light crystal fixture shown here. A hand-etched crystal dome is festooned with three graduated rows of hand-cut crystal prisms. It is hung from the ceiling by a chain attached to a crystal canopy. 8" in diameter. \$29.50 exp. coll. Order from Pau- en Crystal, 296 Broadway, N. Y.



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Money Saving Prices on Custom Made Draw Drapes, Panels

Finished Width	UP TO 46"	47"-69"	70"-92"	93"-115"	116"-138"	139"-161"	162"-184"	185"-207"	208"-230"
Finished Length	UNLINED—LINING NOT NECESSARY FOR SUNFAST DRAPES								
36" to 45"	9.70	16.40	20.80	25.50	29.90	34.70	40.70	45.80	51.00
46" to 54"	10.60	17.90	22.60	27.95	32.60	38.05	44.30	50.05	55.50
55" to 63"	11.50	19.10	24.40	30.00	35.30	41.00	47.90	53.90	60.00
64" to 72"	12.40	20.55	26.20	32.45	38.00	44.35	51.50	58.15	64.50
73" to 84"	13.70	22.55	28.90	35.55	42.25	48.60	56.90	63.95	71.45
85" to 90"	14.20	23.30	29.80	36.95	43.40	50.65	58.70	66.25	73.50
91" to 99"	15.10	24.50	31.60	39.00	46.10	53.60	62.30	70.10	78.00
100" to 108"	16.00	25.75	33.40	41.45	48.80	56.95	65.90	74.35	82.50

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of all colors of our beautiful fabrics

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Our eighth year of selling direct by mail

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☐ Enclosed is 25c for swatches of sunfast fabrics, information, directions for measuring. (Please print)

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Address _____

City _____ State _____

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FROM WET BEDS with
STAYDRY* PANTIES

INFANTS:	
Med., Lg.	\$1.69
Extra Lg.	\$1.98
WAIST SIZES:	
18, 20, 22	\$2.98
24, 26, 28	\$3.98
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Give exact waist measurement in inches.

JOLAN SALES CO. Dept. HG3,
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FREE Booklet on
Bedwetting
Money Back
Guarantee in
10 Days



Protect your child—day and night—from unhealthy wet clothes and bedding. Staydry is the all-in-one panty recommended by many leading doctors as the solution to this embarrassing problem.

NOT A DIAPER

These well-fitting panties of fine, non-toxic plastic are lined with highly absorbent material for complete safety. Washable, they may be boiled and bleached. Economical Staydry frees you from the needless mess and expense of rubber sheets, extra sheets and enormous laundry bills.

Perfect for invalids—wonderful for adults with this distressing problem.

*Reg. U. S. Pat.

JOLAN SALES CO. Dept. HG3
Fostertown Road, Newburgh, N. Y. Tel: 1288

Please send me Staydry Panties

Waist Size _____ Price _____
☐ C.O.D. ☐ Check ☐ M.O.

Name _____

Address _____

City _____ State _____

SHOPPING

Coin of the realm of long, long ago is reproduced and used to embellish necklaces, bracelets and earrings. We show here a necklace (16" long) which is made of a gold-plated links chain set with gold-plated reproductions of rare antique coins. \$2.75. Matching bracelet is \$2.75. Earrings are \$1.50. Postpaid. Edith Chapman. Nyack. New York.



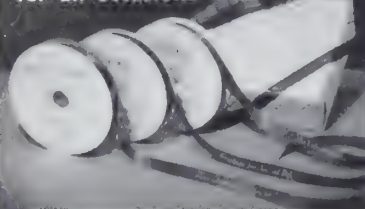
A bushel basket can be transformed into a delightful toy chest. Order the heavy gauge plastic cover shown here. It was designed with the bushel basket in mind. The white background is decorated with bright color designs in red, yellow and blue. The red piping is sturdy. \$1.98 postpaid. From Mansfield House, HG2. 38 Water St., New York 4.



Triple pleasure; three Staffordshire pitchers marked with a modest price tag. Made from the original molds, these graduated pitchers come with a white background decorated in four full colors. This is fine enamelware. The scene is a traditional Venetian one. \$4.95 ppd. the set. Here's How, 27 East 22nd Street, New York, N. Y.



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for all occasions



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Use our New Gift Package Ribbon (Red, Green, Royal Blue, Gold, White, Pink, and Baby Blue) with YOUR NAME AND GREETING (6 words total) stamped in gold. For all occasions, Birthdays, Valentines, Weddings, Showers, etc. 50 Yards Printed Ribbon \$2.00 ppd. Print name and greeting to go on each order. Specify color. Send check, cash, m.o. Free catalog. Satisfaction guaranteed.

LOOMIS & CO. Dept. HG.
145 High Street, Boston 10, Mass.



This quaint cast iron reproduction frames a tilt-type mirror graciously used in the romantic past. Delicately molded on tripod base, it measures 11 1/2" tall. Mirror frame is 8" x 10" x 10" high. Available in \$6.95 black or white. ppd.

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with this smiling
Boy with Jug
**BIRD
BATH**



Pompeian Stone
Figure 19" high.
Bird Bath 36" high,
26" wide.

Complete \$70.00

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pieces in Pompeian
Stone, Bronze, Lead
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1000 Name & Address Labels \$1

Your name and address printed on 1000 fine quality gummed labels. Packed with handy, hinged purse size plastic gift box. Padded for easy handling. You'll find dozens of uses for them including:

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Photograph Records
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Pencil Boxes
Greeting Cards
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Checks
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Your home of 3 boxes printed on fine quality gummed paper. 1000 for only \$1.00. SPECIAL OFFER: Any SIX orders for \$5. Personalized Labels make a wonderful, useful present. Money back if not delighted. Handy Gifts, 211 Jasper-son Bldg., Culver City 1, Calif.



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RIGHT
AWAY!**

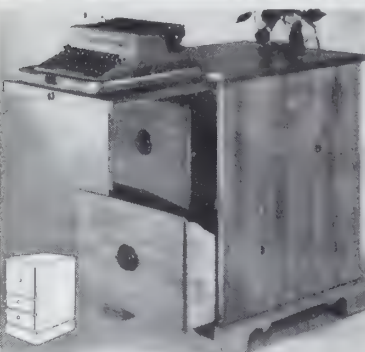
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NOW it's EASY to learn ANY instrument. No boring exercises. Even if you don't know a single note now, we'll have you playing delightful pieces RIGHT AWAY—right from your FIRST lesson! And properly, BY NOTE. Simple as A-B-C. Make amazing progress. No special talent needed. Learn at home in spare time, without a teacher. Only few cents per lesson. Soon you can play any piece you wish. 900,000 students. (Our 59th successful year.) **WRITE FOR 36-PAGE ILLUSTRATED FREE BOOK** — just send this ad, with your name and address filled in below to U. S. School of Music, Studio A3872, Port Washington, N. Y. (No obligation; no salesman will call.)

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TUPELO WOOD

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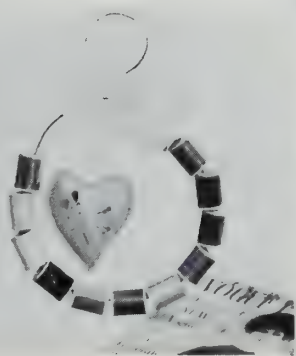
\$38.95

Write for FREE Catalog

Jeff Elliot Craftsmen
1721 E. 27th Street, Asheville, North Carolina

AROUND

The sewing circle every home sewer needs is the clever device shown here. A sturdy wire hanger designed in a circle is fitted with one dozen spools of assorted color thread, with a pin cushion, with needles. When a spool is used up you can add another. It is nice for Valentine Day. 1.50 ppd. Closet Boutique, 2829 Nostrand, Brooklyn, New York.



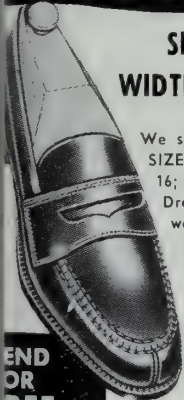
The parlor lamp shown here is a perfect copy of the Victorian original. The black finished bracket is made of cast iron and extends 12" from the wall. (It's also available finished in white, too.) Either way it is fitted with a milk glass globe (6" in diameter) which is gracefully fluted at the top. \$8.95 postpaid. Jeff Elliot, Department HG2, Flushing 52, N. Y.



Gay deceivers. The flowers shown here when combined in an arrangement with real leaves will fool almost anyone. Made of metal and chenille, the blossoms come in assorted colors. We arranged ours with lemon leaves and the effect was charming. The generous spray of 18 flowers is modestly priced at only \$1 postpaid. Huss Bros., 800A N. Clark, Chicago.



FOR BIG MEN ONLY!



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WIDTHS AAA-EEE**

We specialize in **LARGE SIZES ONLY**—sizes 10 to 16; widths AAA to EEE. Dress, sport, casual and work shoes; golf shoes; insulated boots; socks; slippers; rubbers; overshoes; shoe trees. Also . . .

sport shirts in your exact, extra long sleeve length. Enjoy perfect fit in your hard-to-

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Stack... Seat... Serve

\$5.95

per stool

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Made by Swedish craftsmen and imported to this furniture look works of the best spot in your living room. Beautiful, individual serving tables, on TV sets so well constructed each will support the heaviest of persons, 18" height, 11" diameter tops, alcohol and hot beverage proof. All genuine cabinet woods, your choice of walnut, light mahogany, blonde birch, solid teakwood. These handsome Swedish imports available only from Scandinavia. Satisfaction guaranteed. Shipped Express Charges Collect. No C.O.D.'s please. Send check or money order. Catalog Available . . . Hundreds of Scandinavian Imports . . . 25¢

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Send 10¢ for 16-Page Idea Booklet



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Please send Idea Booklet on TFC Ornamental Iron, 10¢ enclosed.

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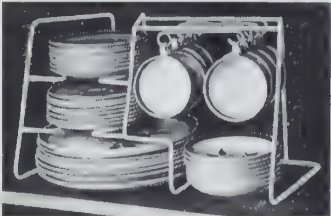
SHOPPING



Organize Your Storage Space!

Wall Or Door Shelves

Dreaming of a way to relieve congestion in your crowded medicine chest, spice cupboard or canned goods department? Modern design high impact white plastic shelves are the answer! Protective metal rails hold small objects neatly and securely in easy-to-reach fashion. Shelves wipe clean with a damp cloth. Easily installed. Two-shelf unit is 9"x18" wide x 3 1/2" deep. Three-shelf unit is 16"x18"x 3 1/2" deep. Four-shelf unit is 24"x18"x3 1/2" deep. Order 9113-6, Two-shelf, \$2.49; No. 9114-6, Three-shelf, \$3.49; No. X227-6, Four-shelf, \$4.79 postpaid.



Dinnerware Storage Rack

Store away a whole dinner service for 8 in just 17 1/2"x9" of space and with no stacking! Compact rack is made of heavy steel with white vinyl cushion coating that eliminates chips. It holds 8 each of plates, cups, saucers, bread and butter and fruit dishes. Each has its own compartment. Order No. 7001-6, Rack, \$3.49 postpaid.

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"LAZY SUSAN" Dryette

For washings and ironings
For the new drip-dry fabrics
For nylons and sheer things

Folds Like
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Satisfaction Guaranteed or your money back!
Snagproof, Rustproof Metal, holds more
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SUPER DRYETTE 12 arms
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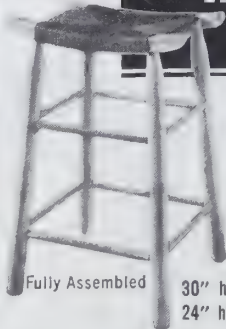
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Solid birch with
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Unfinished, smoothly
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Maple, mahogany, walnut,
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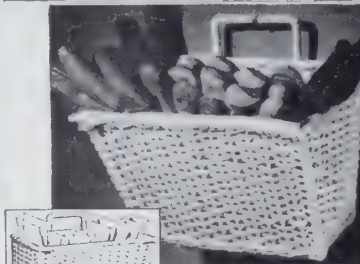


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It's easy to make wall plaques, trays, place mats and other useful items with the E-Z-Do Mosaic Kit. It contains everything you need: rainbow brilliant Thermoplastic tiles, gummed pattern board, matching color chart and easy-to-follow instructions. Choose either fascinating Fish design in 6 spectacular colors (illustrated) or ancient Aztec Sunrise pattern in 4 colors. Complete size: 10" x 14". What a wonderful Birthday gift! Only \$3.95 postpaid. Your money back if you are not completely satisfied.

E-Z-DO MOSAICS, Dept. HG-2

165 Fulton St., New York 38, N. Y.



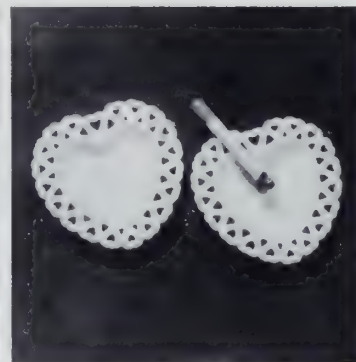
"MITTEN" BASKET & MAIL HOLDER

A basket with double value. First, hang it on the door your youngsters use most. Teach them to drop mittens and gloves into it as they enter. You—and they will know right where they are in the morning scramble of getting ready for school or out-door play, or use it to hold mail. Everyone will know where to look for it. This is the same basket you've seen, highly decorated in gift stores for \$7.50 to \$10.00. Decorate it yourself with felt, ribbons and sequins. SAVE. Size 11" x 8" with handle. Only \$1.50 ea., 3 for \$4 ppd. Order from:

RED OAKS

Dept. 161-B

Prairie View, Ill.



An ordered life contributes to serenity. To help bring order to the household we show the cabinet file. Made of steel finished in gray, green or walnut, it has a file top fitted with A to Z index folders and a sturdy lock. Underneath are six drawers. 30" high x 12" wide x 10" deep. \$13.95. The 15" width \$16.95. Exp. coll. Elf Hollow. Box 65. Watertown, Conn.

Put on your bonnet and your flattering boots when a sudden rain squall blows your way. Be sure to carry the mesh case shown here (your choice of silver or gold color). It contains black rubber boots which will fit all shoe sizes and heel heights and a plastic rain bonnet. Boots are black with red collars. \$3.50 ppd. Blair Gifts, Allenhurst, N. J.

Fragile hearts which will not break if given a modicum of care: the lace-like milk glass heart trays shown here. Use them as ash trays, as individual nut and mint dishes, as decorative containers for pins and needles. 3 1/2" wide, the set of two is modestly priced at only \$1.50 plus 25c. Order from Helen Gallagher, Department HG3, 413 Fulton, Peoria, Illinois.

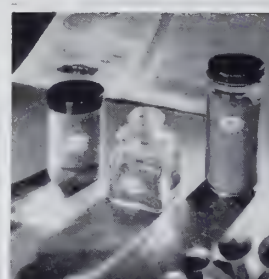
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MANY OTHER DECALS for home decorating shown in our folder (10c)—including our famous Early American Stencil Design decals for chairs—latest addition, a handsome 6 pc. gold design for Captain's Chairs, only \$1.50 ppd.

SEND 10c FOR ILLUS.
FOLDER OF FULL LINE

AUTHENTICS

DEPT. F-24, BOX 26
CINCINNATI 7, OHIO

AROUND

Pot au crème is a luscious dessert and should be served in the proper container. We show here the traditional covered individual ceramic pot in which you will be proud to present your best recipe. Made of Italian ceramic, the pot is Dolomite blue frosted with white. \$1.50 for one pot. Recipe is included. Mail-Age, Box 09, Pratt Sta., Brooklyn, N. Y.

For a tack room, for a man's study, we recommend the horse heads shown here. (\$3 for one; \$5 the pair.) Made of a cast stone composition called Hydral, the heads come in four colors: black, white, bronze, gold. The bases are padded with felt. 6" high x 4" wide. Postpaid. Order from Mono-Art Co., Department 1G3, 50 Delancy Street, N. Y. 20.

A weathervane for the golf loving squire can be ordered from Cape Cod Cupola Company. It is made of copper and aluminum finished with weather resistant black enamel. 19" x 24", it is beautifully crafted and set with the four wind indicators. \$11.95 ppd. Send for catalogue. From Cape Cod Cupola Company, 78 State Road, N. Dartmouth, Mass.

COPY CATS
The Black Cat is a sign of good fortune. You will be fortunate, indeed, if this set of cat andirons graces your hearth. Beautifully cast in iron, each cat is finished in satin black. And each has translucent green eyes through which the firelight shines! 17" high x 17" deep. \$15.95 ppd.

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No more tiring hours spent in messy silver cleaning sessions . . .
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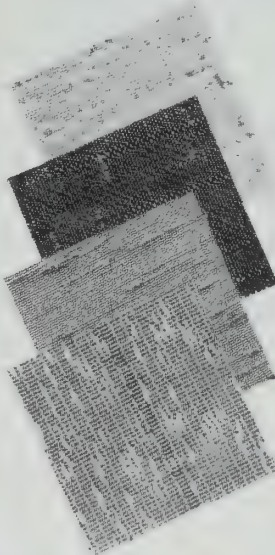
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Display your beautiful silverpieces—always brilliantly shining. Use them for serving whenever you wish, because washing silver will not destroy the protection! In thousands of homes SATIN SILVER has eliminated the tarnish nuisance. Proven in use now for over a year.
If your silver, brass or copper articles are always tarnishing, you need SATIN SILVER.
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Lovely decorator fabrics \$1 a yard!



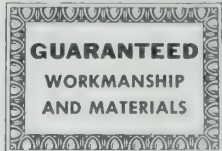
Save money by ordering custom-made draperies and decorator fabrics direct-by-mail from Toni Moran Studio. Choose from over 50 lovely colors in distinguished antique satins, failles, boucles, Fortisans and nubby weaves. By ordering direct, you pay only \$1 a yard for any fabric in this exclusive collection.

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Toni Moran studio, Dept. C-72
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I enclose 25c in coin. Please send swatches and booklet "How to have distinctive draperies at 1/2 the cost."



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**ADDS 20%
MORE SPACE
TO YOUR CLOSET**

New double-width rollers
let you hang twice as many
garments in the same space



OLD FASHIONED WAY



CLOSET TROLLEY WAY

There's a CLOSET TROLLEY to fit every closet.
Order today by size number.

Size #1 expands 18" to 30" (10 rollers) \$2.99
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CLOSET TROLLEY ROD

ORGANIZES & GLAMORIZES YOUR CLOSETS

GIVES YOU MORE SPACE, NEATER CLOSETS, CREASE-FREE CLOTHING AND ENDS CLOSET JAM-UPS

A flick of your finger and your clothes hangers roll smoothly on the plated rollers of the new CLOSET TROLLEY ROD, making everything in your closet instantly accessible.

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This precision-built new import of heavy chrome-plated steel replaces old fashioned clothes pole. It is attached to closet shelf in minutes with a screwdriver. Insert regular hangers into roller, and from then on they glide back and forth with magical ease.

Make old closets like new or use this unit in new closets. It can't sag no matter how much weight you put on it, and the improvement in the appearance of your clothes will pay for your CLOSET TROLLEY many times over.

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Specify style medal desired, full name and number
of years married. Prices include
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Enough for 1
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Enough for 5
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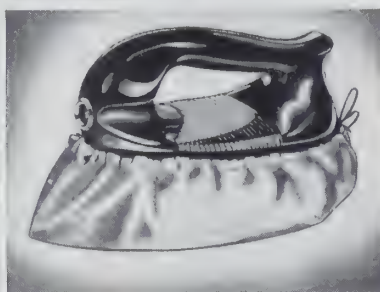
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AUTHENTIC BLOND WOOD FINISHES
on furniture, floors, panelling, television sets,
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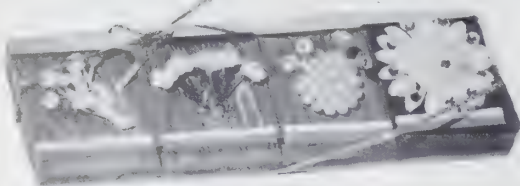
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Take the shine off slacks and
skirts. Eliminate shine from seams,
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IRON COVER fits on your steam
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COVER, 59c postage paid—two for
\$1. Order by mail from Sunset
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Gaily Colored Match Book Slip Covers star in 3-D



Get It In Slip
Cover \$2.95
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Pois April

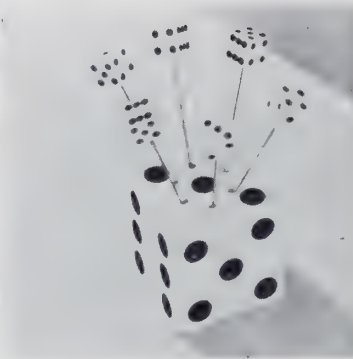
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SHOPPING

A king-size die makes an
interesting holder for the six small
cocktail picks shown here. Each
pick is topped with a tiny die. This
will make a fine appointment for
the host's home bar, for the barbe-
que, for the buffet table. The large
die is 1 1/2" square; the small ones
are 3/4" square. \$2.50 ppd. the set.
Order from Lowy's, 260 Beach
116th St., Rockaway Park, N. Y.

A new version of the hand-
some Spear housemarker is on the
market. Made of aluminum, it is
finished in wonderful colors: barn
red, kelly green, royal blue, cin-
naron, antique copper and char-
coal gray. The reflecting letters
are white. 2 1/2" x 18" (name
plate); 7" x 2 1/2" (number plate).
\$5.95 ppd. Spear Engineering,
Spear Bldg., Colorado Springs.

An old fur coat can be
rejuvenated and start life again
as a smart fur jacket. Send your
coat to I. R. Fox, the firm which
specializes in this kind of witch-
ery. For only \$32.95 your fur coat
will be made into a 26" to 28"
jacket designed with a roll collar,
bracelet length sleeves. Allow 3
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146 West 29th Street, New York.



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are fabulous 3 1/2" miniatures of the
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Plush seats in pastel colors are ac-
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me-nots. Your name cards slip into
the white wire frame. 8 for \$1.00 ppd.

Penn Dutch Blackboard

lends quaint charm to your kitchen.
Trimmed in colorful Penn Dutch de-
sign, the 17" x 11 1/2" board is ideal for
quick notes, grocery lists. Line the
blonde wood bowl with foil and plant
with vines, plants, flowers. \$2.95 + 25c
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Foster House

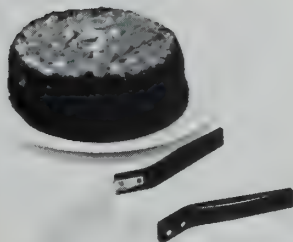
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AROUND

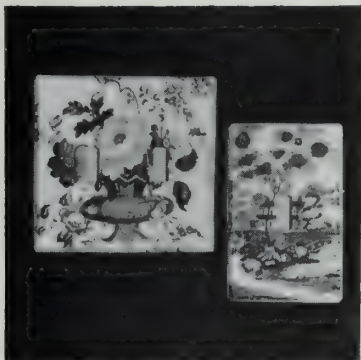
Cut the cake with the neat device shown here. Called "Kut n' Serv," it is an ingenious tool which does a clean job of cutting and a deft one of serving. The blades are made of stainless steel, the handles are made of ebony-black plastic. Over-all length: 9½". \$2.25 postpaid. From Grandma Pennypincher, Department HG, 1216 Yale St., Houston, Texas.



Pansy pot. Here is a solid brass container which you will enjoy using whenever you make an arrangement of small flowers: pansies, lilies-of-the-valley, violets, dwarf marigolds. 2½" in diameter x 4½" high, it is fitted with a bale handle. And it is treated to resist tarnish. \$1.50 each. \$2.75 for 2. Postpaid. Order from Elron, 225 West Erie Street, Chicago, Illinois.

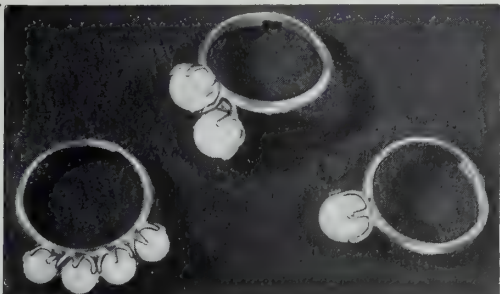


The light switch should conform to your type of decoration. For the eighteenth century room we show the Staffordshire switch plate which comes in both single and double toggle design. You have a choice of pattern, too: the Tonquin scenic pattern or the Charlotte floral one. \$1.75, single; \$2.50, double. Ppd. From Seth & Jed, G2, New Marlboro, Mass.



PEARLS of LITTLE PRICE

Even if these were ten times the price, we think you'd be delighted with them. The gold filled bands are adjustable to fit any ring size, and they're mounted with real cultured pearls in Tiffany settings. In a choice of three styles: \$3.95 with one, two, or each four pearls. Each four pearls. E-rival Tax & Postage Included. Beautifully boxed and wrapped. Your order shipped promptly. Sorry, no C.O.D.'s. Write for catalog.



Aimée Lee Dept. G-2, 545 Fifth Avenue • New York 17, N. Y.

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DOGS LOVE IT — FLEAS HATE IT
FRAGRANT NATURAL ODOR
A real mattress, 4 inches thick, far superior to mats or pads. It is soft, warm and comfortable. Gives protection against dampness. Foylet tufted filled with the quality cedar treated cotton.

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18"x27" 4.50
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24"x38" 6.00
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WASHABLE SLIPCOVERS

Made to fit, with snap fasteners, slips on and off easily. Price each slipcover is ½ price of mattress it fits (see size table). Buy two, have one clean at all times.

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DOG OWNERS, VETERINARIANS

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ANNOUNCING! A new and unique club, exclusively for children. World-Wide now opens the whole wide world of wonders to educate and delight questing young minds. First, each child receives an exceptionally valuable FREE surprise gift, and every month following receives another colorful and appealing gift from abroad.

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Your gift is announced by a beautiful certificate plus an attractive membership lapel button that children treasure and others admire. And giver's name appears on each package!

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FREE! 1st surprise gift is FREE with any plan you choose! MONEY-BACK GUARANTEE — YOU KEEP THE SURPRISE GIFT FREE, TOO!

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*Order 12-months membership and get TWO gifts in the last month — plus the FREE surprise gift on any plan. On 12-months plan you actually get 14 gifts!



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How often has it happened that without a word of warning, POW! you let him have it the moment he opened his mouth? Now you can give him fair warning of your up-to-the-minute mood. Simply turn the dial of this 7" wood-grained mood barometer to the disposition you're in, and treat yourself to some sweet talk. Ready to hang on wall. Mood barometer.

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SACHET SPRAY \$1

Make all your linens and lingerie delightfully fragrant with SACHET SPRAY. Aerosol can of delicate lavender scent perfume can be sprayed directly into closets, drawers, linen-shelves. The fine clear mist will not dampen, stain or discolor. Gives a heavenly bouquet to linens, pillowcases, blouses, undies, shirts, towels, hankies. Freshens musty rooms and closets. Over 200 sprays of quality lavender sachet. Only \$1, postage pd. You must be pleased or your money back! Order SACHET SPRAY from Sunset House, 688 Sunset Building, Hollywood 46, California.

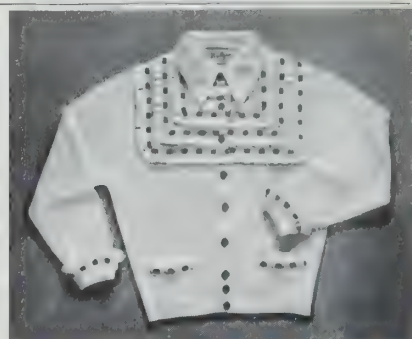


Her Beloved Valentine

will be this white wool and angora shortie cardigan by Laboutique. Full fashioned elegance with the delicacy of embroidered lace. Interwoven with black, navy or red velvet to complete the trim. Also in black with white trim. Sizes 34 to 40. \$19.95 ppd.

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Kills Fleas while Cats Nap

What a wonderful gift for your cat! The miraculous new *Kitty Cootie-Chaser* is a comfortable bed that also kills fleas and lice while cats nap. Its inviting aroma entices them away from even softest chair or sofa. No more messy powders, sprays. No risk of dry coat or flaky skin—helps prevent mange. Stops biting, scratching. Improves disposition. Praised by those who enter pets in shows. Long-lasting. *Kitty Cootie-Chaser*, 14x18 in., \$2.49. Extra inner pad, \$1.50.

Flea Cat Pad for Dogs—just as comfortable, just as effective. Kills fleas and doggy odor; 15x28 in., \$3.49; Super size, 28x36 in., \$4.98.

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Price of the Bunny \$3.00 for two. Single \$1.60. No C.O.D. please.

The Seps, adjustable (interlocking) seps, interstitchments, and 15 cents each.

PERARDUA PRODUCTS (P17)
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DON'T THROW AWAY WIRE COAT HANGERS

Foam hanger pads make any hanger deluxe, shoulder-fitting, slip-proof. New "Feather Foam" strips slip over hanger hook and stretch snugly along top of hanger. Forms generous padding, eliminating lines, creases. Slip-proof surface holds men's, women's garments firmly, clings to daintiest straps, slips, formals. Assorted pastel colors. Count your hangers! 12 for \$1. Carol Beatty, 259 Beatty Bldg., Hollywood 46, Calif. FREE BIG GIFT CATALOG included.

SHIPPING

"Fire Tender" is the name of the hearth accessory shown here. Made on the gate principle, it is really an elongated scissor-type tongs which is jointed and easy to use. 30" long, it has a solid brass set of handles and black finished tongs. \$12.95 ppd. Available in all black finished wrought iron for \$4.95. Order from Fireplace Necessities, Box 372, New York.

Express yourself in a creative way. Learn to play the piano. We show here a set of five records which contain ten easily assimilated lessons. An instruction booklet comes with the set. With diligence and delight you will soon be able to play simple tunes. 45 or 78 RPM. \$10 ppd. the set. Order from Don Seller, Inc., HG2, 871 McCallie, Chattanooga, Tenn.

A memo to the family will be easy to make on the good-looking pine framed blackboard shown here. Fill the metal-lined plant drawer with green vines and hang the blackboard in the entrance hall or in your Provincial kitchen. 12" high x 9" wide it is modestly priced at \$4.95 ppd. Order from Taylor Gifts, Department HG2, Spread Eagle Inn, Wayne, Penna.

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If you just can't reduce and have tried dieting, pills and tablets—try relaxing. (U.L. approved) soothing **SPOT REDUCER**, a massager that's tested, and has U.L. approval. Lose weight where it shows most! The relaxing, soothing massage helps break down **FATTY TISSUES**, helps tone the muscles and flesh, and the increased awakened blood circulation helps carry away waste fat—helps you regain and keep a firmer and more graceful figure. When you use the **SPOT REDUCER**, it's almost like having your own private masseur at home. It's fun reducing this way! Lose pounds and inches quickly, easily, safely, without risking health. For aches and pains due to over-exercise. Also used as an aid in the relief of pains for which massage is indicated. Sold on **MONEY BACK GUARANTEE!** Reduce or **NO CHARGE!** (FIRMS FLABBY TISSUE!)

Restores elasticity to sagging skin.

STANDARD MODEL only \$9.98 . . .
AMAZING DELUXE MODEL only \$12.98. (Save 90¢ postage. Send payment with order)

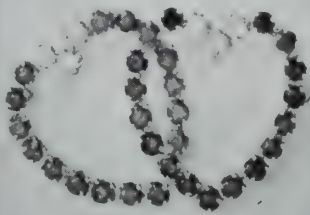
send to **BODY MASSAGER CO.**
318 Market Street, Dept. B-543
Newark, New Jersey

AROUND

A nip in time will ward off snake bite. Shown here is a 1½ ounce thimble jigger which you could use in dispensing the remedy. It will make a useful accessory for your husband's home bar, too. \$1.25 in aluminum; \$2.95 in polished pewter; \$5.50 in sterling silver. Postpaid. Order from Larry Lowy, Department 94G, Rockaway Park, New York.

A kitchen wall is the place to hang the colorful tiles shown here. Made of white plastic, the tiles are 6" square and decorated with gay designs of pepper mills, forks and spoons, wooden spoons and bowls, knives and vegetables. Frames are metal finished in copper. \$3.95 postpaid the set of four. Order from the Glasscraft, 920C Chicago Ave., Evanston, Illinois.

Double in hearts made of 14K white gold, and win. These entwined hearts are set with rubies, sapphires and diamonds: each is studded with 8 rubies, 8 sapphires and 3 diamonds. And every stone is hand-set into the polished metal. This will make a memorable gift for Valentine's Day. \$250 ppd. Tax incl. Johnston Jewels. Waldorf Astoria. N. Y.



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Why buy an ordinary end table . . . when you can get this handsome piece of furniture that doubles as a file chest, too! Now you can keep your important papers as orderly as a corporation's . . . in a drawer deep enough for standard alphabetical guide and long enough to store the accumulation of years. Hand-made with antiqued hardware. Drawers are dovetailed and set on hardwood rails. The inspired touch for your Early American OR contemporary home . . . the gift your efficient friend (or husband) will adore you for.

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FINISH:

Knotty Pine, unfinished, \$27.95

Smoothly sanded —

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(Add \$3.00 for legal size)

See matching End Table on page 86.



MODERN

Jeff Elliot Craftsmen

Dept. G-27 STATESVILLE - NORTH CAROLINA



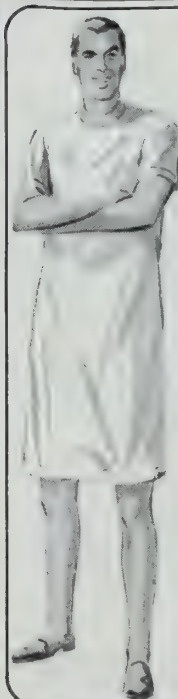
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\$2 ea. 3 for \$5

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\$3 ea. 2 for \$5

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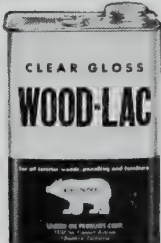
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For any wood surface where beautiful natural wood grain is desired use Behr Process Wood-Lac, a hard, fast drying, water clear (all oil base) finish resistant to stains, water or alcohol. Either Clear Gloss (glossy deluxe finish) or Satin (hand-rubbed finish) will finish raw wood with two coats, in one day, allowing two hours drying time between coats. Behr Process RESIN-FREE Wood-Lac combines chemically with the natural resins of wood to form a protective coating, an exclusive feature advantage. Order Wood-Lac today! \$1.95 Qt., \$6.15 Gal. Postpaid, Guaranteed. Wood finishing pamphlet and color literature on this and other Behr Process Finishes sent with every order or FREE on request.



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Restores Liveliness, Body to Thin, Mistreated Hair — at Once!

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is the laugh getting caption under a humorous Gardner cartoon depicting two eager beavers planning an assault on the take-it-easy record. Cartoon and caption are hand-painted on an oval white ceramic tile that holds a swivel ball point pen. Will serve as a humorous reminder to get on the ball. Felt backed. Ppd.

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THE SPOT REMOVER REVIVA FURNITURE POLISH

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REMOVES stubborn surface spots
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Pari-Mutuel Money Clip is a clever gold-plated facsimile of a \$100 long-shot ticket. The lucky number is 7, the selection is the 7th horse in the 7th race on the 7th day of the 7th month. You can't lose with this winning circle money clip.

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Here's How Co.
Dept. HG-02
27 East 22nd St., New York 10, N. Y.

SHOPPING

Add relish to the food you serve on the terrace, by the barbecue. Use the black finished wrought iron rack shown here to hold salt, pepper, mustard or mayonnaise. Designed like a sleigh, it is fitted with glass salt and pepper shakers, with a covered jar. 10" x 4" overall. \$3.98 ppd. complete. From Best Values, HG2, 318 Market Street, Newark, N. J.

County Armagh is proud of its fine porcelain. We show here a shamrock sprinkled ash tray and mug made of soft green china. The tray (3" wide) is designed in the shape of a clover leaf (shamrock) and the mug (3" high) is decorated with an Irish harp. \$1.25 postpaid for the tray; \$2.50 postpaid for the mug. Ward Phillips, 2 Main St., Carpentersville, Ill.

The greenhouse you want for your indoor plants is the clever one shown here. 24" long x 18" high x 9" wide. It has a collapsible wire frame, a sturdy plastic base, sides and top made of clear vinyl plastic. In this decorative terrarium your plants will thrive with a minimum of care. \$4.95 postpaid. Order from Downs, HG2, University Pl., Evanston, Ill.

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Oh, MY! Look who's coming down the street! She's a puddle-jumping hit parade all by herself, because her umbrella plays a tune. And as it plays, the top turns round. From now on the most fun days will be rainy days. Ruffled and decorated cloth top opens to 28" wide. Plastic handle has anti-mal head. Postpaid **\$4.95**

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AROUND

Pot au feu is the symbol for delicious soup. If you want to taste mouth-watering soup (onion, Vichyssoise, pea and bacon with Burgundy, mushroom) be sure to send for the collection of French soup mixes shown here. Just add boiling water and simmer for ten minutes. One package serves four. \$1.75 ppd. for 4. Susan Smith, Dept. HG2, Carpentersville, Ill.

Mizpah is a symbol of love and affection. Shown here is a coin decorated with the symbol. Split in half, each piece is attached to a keychain. Give one to your love and keep the other. \$9. for one split coin and two chains in sterling silver. \$25 for one split coin in 14K gold. Postpaid. Tax included. Moroccan Art, 30 Rockefeller Plaza, N. Y.

A fine whip for beating your home-made mayonnaise, for blending gravies and sauces is the stainless steel coil whip shown here. Designed to use with one hand, it is simple to operate and will fit into a slender pitcher or your largest bowl. Over-all length: 12". \$1 postpaid. Carol Beatty, Department HG2, 7410 Santa Monica Blvd., Los Angeles, Calif.



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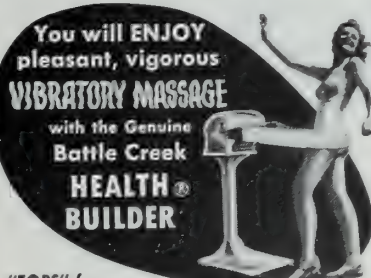
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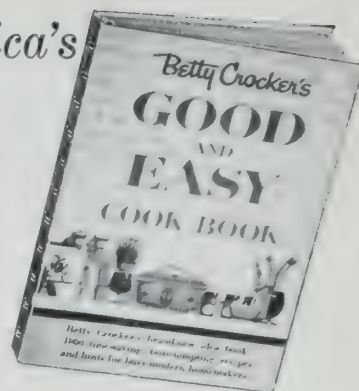
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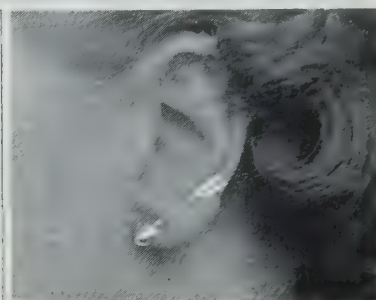


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Add a pleasant note to the décor of any room with these unique Plaques. Dress up your wall space by hanging these handsome reproductions of genuine French antiques. Originals made circa 1820. Playful children, graceful birds, and lovely water lilies with fish. Create charming lake-side scenes in 3 dimensions has relief. Wherever you place them they'll give a bright and warm feeling. Give them as gifts! Made of cast stone hydraulic, they are 11" tall and 12" wide. Complete with hooks for easy hanging. Choose from a colorful brogue white or antique ivory. Most reasonably priced at \$1.95 per pair, post.

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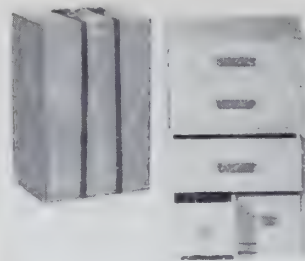
Lace-like design made of filigree aluminum gives the feather weight bracelet shown here an elegant appearance. Wear one or more with long or short sleeve dresses. The bracelet comes in three permanent finishes: silver, yellow gold or rose gold. Inexpensively priced at only \$1. ppd. for one. Tax incl. Lawrence, 244 California, San Francisco, Cal.



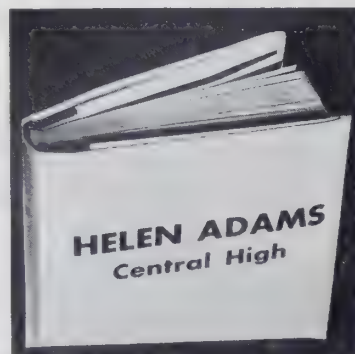
Fine cutlery is necessary in the kitchen. Shown here is a set with rosewood handles. \$1.15 for parer; \$1.95 for chopper; 65c for scraper; \$2.50 for serrated slicer; \$3.75 for chef's slicer; \$3.50 for ham slicer. Add 15c postage for each knife. Please allow 9 weeks delivery. William Bartholomew, Department HG2, 290 West 11th Street, New York, New York.



A surprise is in store for the lucky person who gets this handsome lighter. Made of metal finished in either gold or silver plate, it is fitted with an imported music box. Give it to someone who likes possessions which stimulate lively conversation. About 1 5/8" x 2 1/2" x 3/16". it is the perfect size. \$7.95 ppd. Order from Regency Ltd., 1039 East Green, Pasadena, Calif.



The traveler will welcome the lightweight intelligently designed carrying case shown here. It is a chest of drawers sturdily made of plywood and plastic. Fitted with five drawers, it will carry your needs compactly and you will never have to unpack. Note the waterproof cover. 24" x 12". \$12.95 express collect. Sherman Sales, Sherman, Connecticut.



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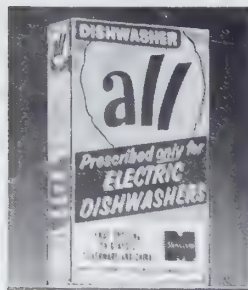
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IMPORTANT: When building or remodeling, ask your ceramic tile contractor about the new adhesive method for installing ceramic tile. It may save you money. Be sure to see the wide range of sparkling ceramic tile colors, too.

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SHOPPING AROUND

Lights and flowers on the dinner table will add charm to the simplest meal. We show here a combination crystal bowl and brass stand which is modestly priced. Note the three candle holders fitted with crystal bo-bêches, with white tapers. Bowl is 8" in diameter. \$7.95 ppd. Order from Elizabeth McCaffrey, Department HG2, Orange, New Jersey.



Unusual clips for the shower curtain are the elegant metal ones shown here. Finished in gold color, studded with glittering "jewels," these clips will add grace to your well appointed bathroom. And they are so modestly priced you can give them as bridge prizes, as party favors. \$5.95 ppd. the set of twelve. Order from Cortley Gifts, 305 East 83rd St., N. Y.



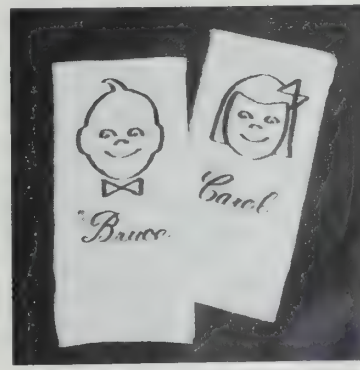
Magic color kit. With the kit shown here you can color your black and white photographs. No dark room is necessary when you use this equipment. A book of instructions tells you how to go about creating colorful pictures from your favorite snapshots. \$1.95 complete, plus 25c postage. Order from Scandicrafts, Department HG2, Ardsley, New York.



"Coffee Topper" is the new device which fits wide-mouth coffee makers, which eliminates the hazard of breakable glass tops. Made of nylon, it is ebony black, handsome and will give lifetime service. And it will not affect the taste of your fine brew. Shown here is one which fits a 6 to 8 cup pot. \$2.89 postpaid. Walter Drake, HG2, Colorado Springs, Colorado.



For the young: terry towels marked with a first name, with a gay likeness of a boy or a girl. The white toweling is fine quality, the marking is done by embroidery: pink for girls and blue for boys. Give a set to your favorite child. \$4.95 for a set of two towels; \$2.55 for one. Postpaid. Order from Monograms, 2 East 4th Street, Wilmington, Delaware.



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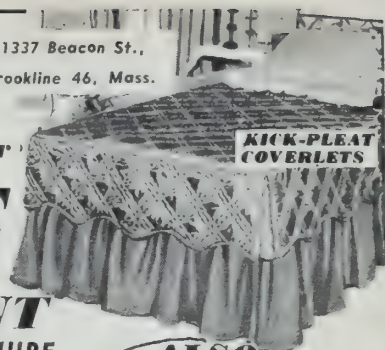
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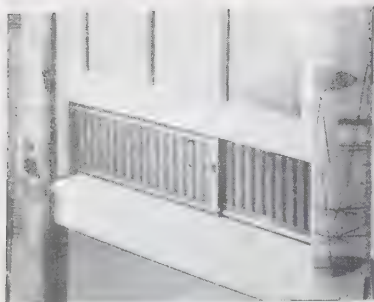
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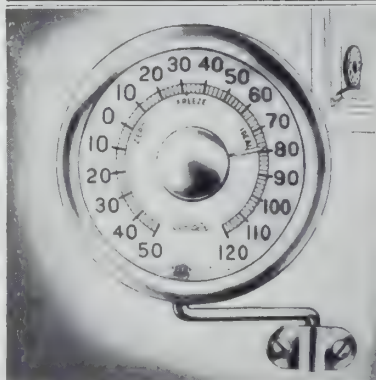
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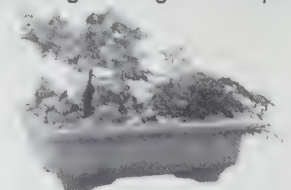
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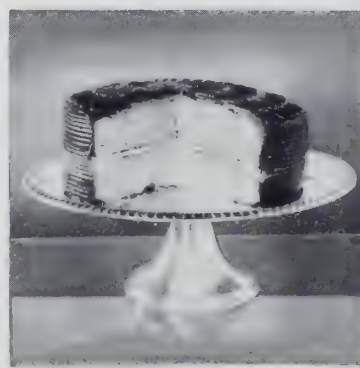
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SHOPPING

A smooth heart made of sterling silver makes the attractive decoration on the jewelry shown here. The beaded edge makes an added fillip. \$4 for the brooch; \$3 for the earrings; \$6 the set. \$3.50 for charm bracelet; \$1.50 for a single scatter pin. Postpaid. Federal tax included. Order from Jamaica Silversmiths, HG2, 79-32 164th St., Jamaica 2, New York.



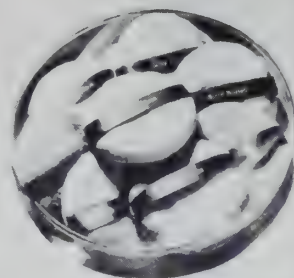
Cake pedestal. This is the serving piece you need for the holiday buffet parties. It is made of plated silver in a classic design. Note the gadroon edge, the graceful base. 12" in diameter x 4 1/2" high, it will display to perfection your delicious layer cake or your most succulent pie. \$8.95 postpaid. Federal tax included. Eagle Products, Box 84A, Meriden, Conn.



A broad leaf made of white china makes a perfect server for buffet fare. We show a 16" leaf which will give gracious duty with celery hearts, with iced shrimp, with bite-size meat balls. Or you might use a pair on the dinner table to hold camellias, gardenias or gladioli flowerlets. \$4.95 ppd. for one. Montagne, Dept. HG2, Verona, New Jersey.



Powder puffs. The eight downy soft powder puffs shown here come marked with your name. We think that this collection is the perfect gift for a bridal shower, for bridge parties, for the weekend hostess. Any name containing no more than 18 letters will be inscribed. \$1.50 postpaid for the set. House of Schiller, 180 North Wacker, Chicago, Illinois.



The lantern clock is an elegant appointment for any room. The polished case is made of birchwood finished in one of three ways: in Salem maple, in traditional maple, in mahogany. The grille front and the hardware are made of brass; bracket is wrought iron. 29" x 9". \$60. electrified; \$75 otherwise. Ppd. From Beehive, Box 52, Zeeland, Michigan.



AROUND

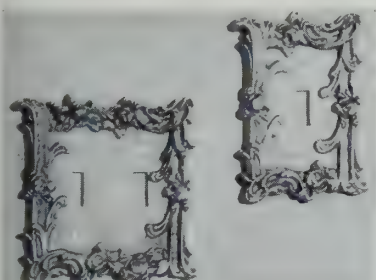
Wedge moccasins are a joy to wear. Shown here is a pair made of glove leather fitted with a crepe rubber sole. White, cream, coffee, red, turquoise, black trimmed with beads. Available un-beaded in white or cream. Sizes: 3½ to 10½. Narrow or medium width. \$7.95 postpaid. Order from Old Pueblo Traders, Department HWH, Box 4035, Tucson, Arizona.



Exercise will work wonders with the figure. For example: if you think that your legs are a bit plump we suggest that you send for the book shown here. Edited by a doctor, it contains excellent exercises intelligently described. You will realize excellent results if you persevere. \$1.98 ppd. From Modern Methods, 296 Broadway, New York, New York.



Therapy for a day of tension: a fragrant warm bath. To enjoy the bath completely you should use the head pillow shown here. Made of impervious-to-water Vinyl, it is easy to inflate. Tuck it under your head, open an engrossing book and spend a wonderful half hour being kind to yourself. 15" x 9". \$2.25 ppd. Better Sleep, New Providence, N. J.



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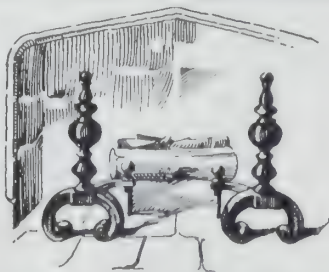
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The earth is depicted on the huge globe (20" in diameter) shown here. Made of inflatable plastic it is colorfully decorated with blue oceans and different color countries. It comes with a black finished metal bracket and stand which revolves at the touch of a finger. \$19.95 ppd. Jenifer House, Dept. G-2, New Marlboro Stage, Great Barrington, Mass.

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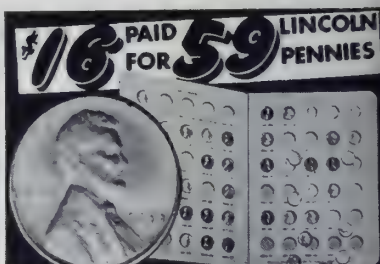


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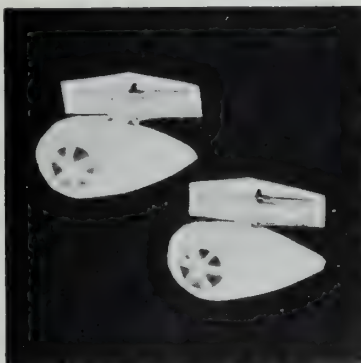
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AROUND

Reproduction. The oil lamp shown here is an authentic copy of a Colonial antique. Base is made of vasoline glass, fluted chimney is made of clear white glass. The working parts (and this lamp is functional) are made of solid brass. The reflector and hanging bracket are copper. 8" high. \$1.98 postpaid. Agnestrong, 120 Pearl Street, New York.

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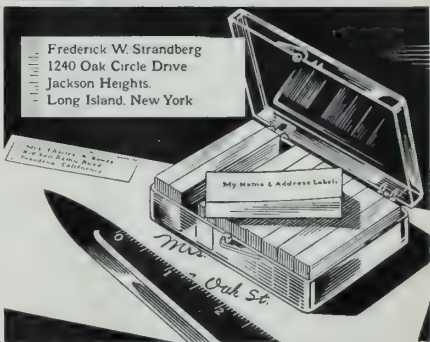


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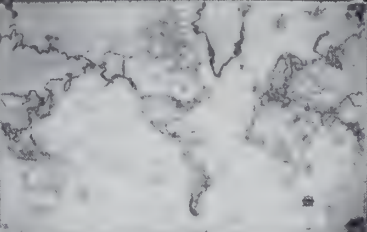
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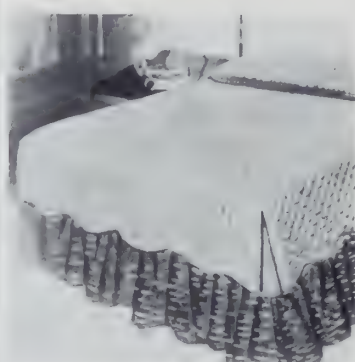
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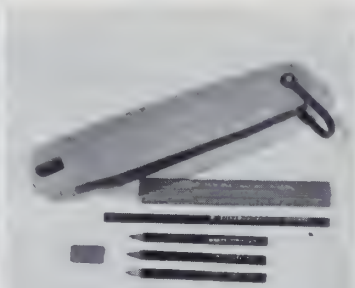
The memo pad for the country kitchen: the knotty pine rack and pad shown here. Strongly made, it holds a full roll of adding machine tape which can be replaced at any stationery store. The rack is fitted with a brass cutting strip, with slots for holding a pencil. It is easy to attach to the wall. 12" high x 3" wide. \$3.10 ppd. Laurie, 507 5th Ave., New York.



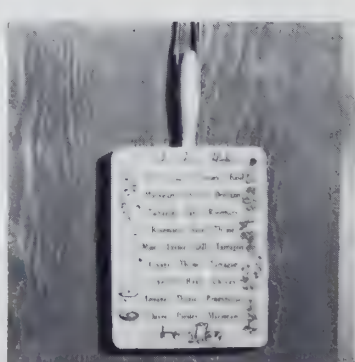
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A jackknife your youngster will like is the gay color plastic one shown here. 10" long, it is fitted with a built-in pencil sharpener, six crayon pencils, three lead pencils, a red rubber eraser, a plastic ruler. The "Knife" case is red and yellow and the complete kit is only \$1 ppd. Order from House of Charles, Box 5550, Cobbs Creek Park, Phila. 43, Pa.



Cut up your meats and vegetables on this birchwood board. Satin smooth, it is plain on one side and decorated on the other with sketches of fish, meat and vegetables. Printed beside each is a list of herbs which will enhance the flavor. A leather thong makes it easy to hang. 13" x 7". \$2.95 ppd. Order from Gotham Gifts Co., 67-85 Exeter, Forest Hills, N. Y.

MATTRESS CONFIDENTIAL

Sleep, according to Cervantes, is "the current coin that purchases all the pleasures of the world cheap." Yet many a sheep-counter who drives a fine car stocally endures the lumps and hollows of an inferior mattress. The fact is that few pieces of furniture in your home will be in use as long as a bed. It should be treated like any other major article of home furnishing. For you will sleep on your mattress longer than Rip Van Winkle's 20-year marathon. With average life expectancy you will spend more than 8,000 days in a reclining position; or slightly over 200,000 hours in sleep. Yet a mattress and box-spring during its supine service of from 10 to 15 years is often used as a dumping depot for suitcases, school books, bundles, the bouncing antics of children, and the dog's nap. Basically it is scientifically designed to give you long-term comfort and restful sleep.

Solace for insomniacs

One of the best antidotes to insomnia is a mattress that keeps your spine level regardless of how unevenly weight is distributed (in twin size, or double beds), or how often you stretch and turn to relax tired muscles. You should always test a mattress and box-spring combination before you buy. Don't punch it or sit on it. Lie down and stretch out on it. Select one that is firm and resistant, yet with constant, buoyant support. And invest as much in this long-term rest as you can afford.

Mattress and care

Your choices are several: innerspring, foam latex, cotton felt, or hair construction. It is entirely a matter of preference. For each choice the care of the mattress varies, but of all household chores, this item of furniture is one of the easiest to maintain. Open bed springs, for example, may be sponged down lightly with soap and water, and aired by an open window and dried thoroughly. The enclosed innerspring mattress, bought in combination with its boxspring foundation, cleans quickly with an upholstery brush attached to your vacuum cleaner. Use a light application of dry cleaning fluid on stubborn spots. All mattresses need to be turned every month or so, from side to side, then from end to end. You might also make an inspection when changing sheets. Are there any loose, broken springs? Is

(Continued)

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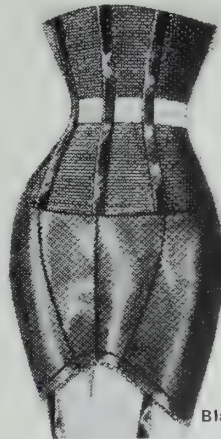
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there any sideways? Broken tufts or edges? Do borders sag? Are stitches on the ticking beginning to give? If so, a word to the wise about repair. The cost of reconstruction is prohibitive. How sensible is it to spend \$50 to rebuild a \$70 mattress? By all means, if yours is a hair mattress, have it cleaned professionally. And do not be tempted by so-called "bargain" bedding. These offer poor returns in thinner gauge wire springs, less padding, fewer coils, light ticking. Nor will you have the same airy insulation such as is built into a superior innerspring mattress. Bed pads, while not necessary, are a good idea, especially in hot summer weather. They improve any tufted bed, like an underlay beneath a rug.

Innerspring or foam latex?

A foam rubber or latex mattress never needs to be turned. It should, however, be at least 4½" thick, on an extra deep box spring foundation to raise the bed to average height. This type of mattress provides cool sleeping since air flows freely through millions of tiny, porous cells. It is remarkably light to handle for bed making, and free from dust or lint. Methods of light cleaning with a vacuum brush are the same, although foam latex should not be exposed to hot, baking sun, or too much dampness. Whatever your choice, between innersprings or foam latex, care and cleaning will give longer life to any mattress of quality. You will be wise to select them in combination with box-springs, for it is petty economy to keep a wornout spring.

Children's bedding deserves the same care and consideration. Theirs is a growing, skeletal structure needing firm, resilient support in sleep. Here tighter bedding construction is needed. Ultimately, a child should be switched from crib mattresses (many of which have plastic treated covers) to an adult, twin-size bed.

Adequate sleeping space

Everyone, regardless of size, should have a sleeping space 39" wide, and since our average height has gone up one full inch between two World Wars, one of your growing youngsters may need super-size bedding, which is generally available in most stores. And remember that a good mattress may be the answer to "sleeping on top of the world." It should be cared for like an upholstered sofa, given the same attention as your living room table top. A further guide to sleep equipment is available in booklet form through H&G's Reader Service, 420 Lexington Ave., New York 17. END



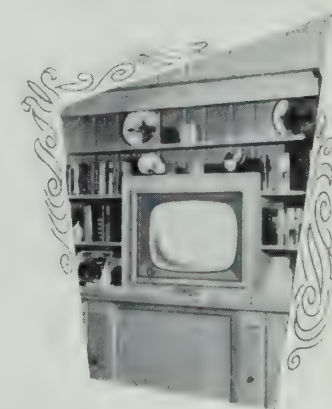
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WINES OF BORDEAUX

INTRODUCTION: PART I

By James A. Beard

Probably the most fabulous dowry ever to be provided for a bride came with Eleanor of Aquitaine when she married Henry Plantagenet, later Henry II of England, some 800 years ago. Her marriage portion included the old French province of Guyenne, part of which forms the modern department of Gironde, home of Bordeaux wines. Eleanor, so the story goes, carried with her to London a cask of her native wine, and the English took to it with great enthusiasm.

In the time of Queen Eleanor the French called Bordeaux wine *claret* because of its light, clear color. The custom was to make the wine from both red and white grapes, so it had a pinkish cast, something like a rosé. The name claret has stuck in England, although the wine itself would hardly be recognizable to a medieval baron. I can think of only one vestige of the ancient days, a light pink *claret* that is still produced across the river from the city of Bordeaux. It's a pleasant summer drink, but not the elegant, shimmering red claret of today.

The fine reds of Bordeaux take many years to mature and are long-lived. Often they need 20 years to develop fully and some great clarets have reached their peak after 50 years in the bottle. Unlike the rich, full-bodied Burgundies, the Bordeaux wines are delicate, almost gentle. They are famed for their color, exquisite aroma, and subtle flavors. At their best they mystify and tantalize the taste buds.

The white wines of Bordeaux are a decisive contrast. They range from sweetish to very sweet and are best served with desserts. A notable exception is the rare and almost freakish Château Haut-Brion Blanc, which is definitely a dry wine. In good years the sweet Bordeaux whites are rich and full-bodied. Like their red counterparts, they mature slowly and are long-lived.

The true lover of Bordeaux wine has traits in common with American baseball fans. He has committed his support to Bordeaux, and his loyalty is staunch and vocal. He recognizes no other wine as "great". While you may

readily talk dispassionately to admirers of Burgundy, Rhône and German wines, it is unthinkable to suggest to a claret drinker that his favorite has a rival: he will promptly tell you your palate is uneducated or, even worse, dull.

Connoisseurs of Bordeaux have some cause to be single-minded. Certainly the more you drink good claret, the more its brilliance and subtle qualities grow on you. As an admirer of wines in general, I refrain from sharp comparison and say only this: the makers of Bordeaux are the wine aristocracy of the world; the city of Bordeaux is the world's wine capital.

The city is not architecturally beautiful: it stretches for miles along the flat banks of the Garonne River. But you sense a feeling of prosperity and solid worth. The most colorful area is the marketplace, enclosed under a huge glass roof and draped with red and white striped canvas.

On a corner across from the market is the Restaurant Chapon-Fin, the perfect spot for a wine enthusiast to begin his tasting of famous Bordeaux vintages. The cellars of this gastronomic gem contain all the great Bordeaux wines dating back to the 19th century! Chapon-Fin itself originated in the same era and looks it. It is a gingerbread grotto decorated with fountains and ferns. As for food . . . well, Bordelais consider themselves as astute judges of cuisine as of wine, and they serve delectable dishes, not too rich, not too heavy, but perfectly balanced and delicately flavored. In short, food and wine are complementary. The wine lover will also find excellent vintages and fine food at the Hotel Splendide and at Restaurant Dubern, a favorite hangout of those in the wine trade.

To all Bordeaux visitors I recommend a trip to the waterfront. The quais stretch for miles, and from them ships set out carrying the precious wines of the region. Facing the quais are long low buildings that house the cellars and offices of the famous shipping firms. Actually they are not cellars at all, but are massive stone warehouses. Within each, stored in a labyrinth of passages,

(Continued on page 128)

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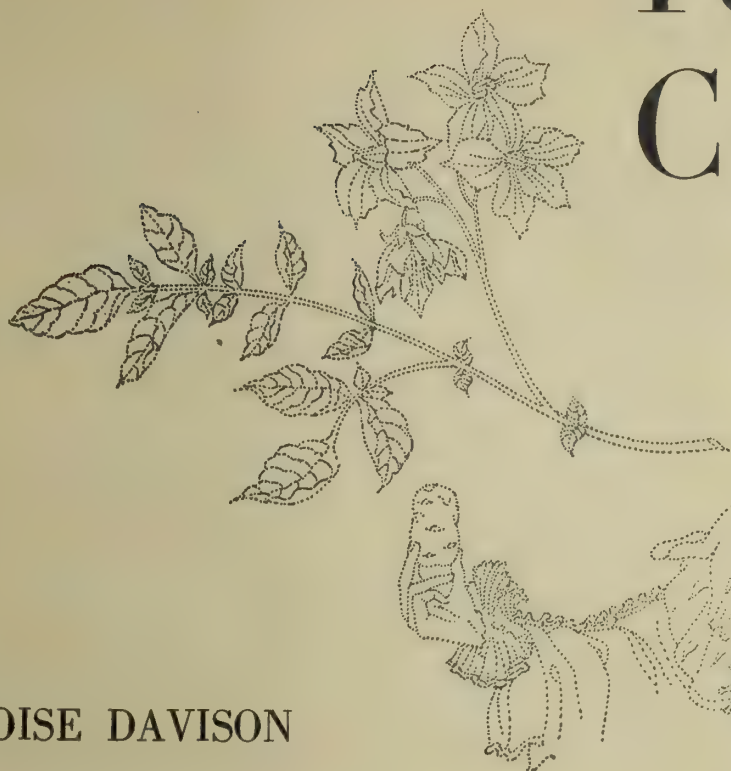
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Potato Cook Book



By ELOISE DAVISON

That native-born American, the potato, has a background of struggle and success comparable to a hero of Horatio Alger. Romantic discovery, rapid migration, mistaken identity, defamation and vindication: these are chapters in the life story of the potato. Known first in Peru as early as 100 A.D., the potato was the only crop that could survive the excessive cold and high altitude of the Andes (in fact, the deep purple *tatu*, found 15,000 feet above sea level, was only edible when frozen). To the Incas the potato was both food and drink: distilled, it became the fiery, vodka-like *chatka*. The Spanish conquerors of Peru in 1527, hunting gold and other treasures, at first assumed these weird tubers to be a kind of truffle. The explorer Sieza de Leon, writing of the potato after its introduction to Spain, called it, "this ground nut which when boiled becomes as soft as a cooked chestnut, but which has no thicker skin than a truffle." It was the Spaniards who called the tuber, erroneously, *patata*, a corruption of the Incan *batata*, or sweet potato, a root of a tropical vine of the morning glory family. *Papa* was the Incan term for the potato we know, a tuber of the nightshade family which includes eggplant, tomatoes, peppers, tobacco and petunias. Both types of potato were quickly transplanted to Spain, but while one found favor in Europe, the other was shunned. The sweet potato traveled from Spain to Italy, Belgium, Vienna, Germany and England and was considered a unique delicacy that only the rich and royal could afford. The white potato, mistrusted because of its family connection, was held to cause fever, leprosy, madness and other grievous and debilitating diseases, and to be useful only as cattle fodder or a decorative plant. Some of the bolder Elizabethans came to its defense, among them Drake, Raleigh, and Hawkins, who brought

back potatoes from their raids on the Spanish colonies in Florida and planted them in Ireland. Shakespeare and Bacon lauded the despised potato and the botanist John Gerard, a man ahead of his time in vegetable nutrition, recommended in his *Herball* of 1597 that this nourishing potato be baked in cinders or boiled and served with oil and vinegar or pepper. It was not until 1773 that the potato found its champion, French agronomist Antoine Parmentier. His pamphlet extolling the manifold virtues of the potato won the interest of Louis XVI and Marie Antoinette. Where others had failed, they made the potato socially acceptable. They wore the flowers as decoration, he in his button-hole, she in her hair, and had potatoes served at the royal table. Meanwhile, potatoes had made the long voyage home, to find more honor in their own country than abroad. Irish immigrants carried potatoes in 1719 from Ireland to Londonderry, New Hampshire. These potatoes became known, confusingly, as Irish potatoes, to distinguish them from the sweet potato of Virginia. It was finally in America that the potato gained full stature. Idaho potatoes, grown in volcanic ash soil, attain a phenomenal size and a flavor and texture when baked that is unequalled in the world. So ends the potato's story. From a humble beginning, it has become the world's second greatest food crop, with a yearly value greater than the annual production of gold and silver, with an affinity for the simplest peasant dish or the finest French cuisine, with a social and historical significance far above that of the exotic treasures sought by the men who first discovered it in the icy fastnesses of the Andes.

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Baked Potatoes

To bake potatoes

Wash and dry potatoes of uniform size. Rub a little fat or oil on the well scrubbed potato to keep the skin soft. Bake in a 425° oven from 40 to 60 minutes or until tender. When done cut a gash in the potato, then pinch it. This allows steam to escape and keeps the potato fluffy. Add seasoning.

VARIATION

Cut baked potatoes lengthwise. Scoop out inside. Mash with butter, salt, pepper, paprika and grated cheese. Pile back into potato skins, brush with melted fat and brown in hot oven.

Baked Potato with Herbs

4 baking potatoes
4 tablespoons butter
2 tablespoons cream (sweet or sour)
1/2 teaspoon thyme
1/2 teaspoon chervil
1/2 teaspoon chives
Salt, pepper

Bake potatoes until well done. Melt butter, add cream, herbs, salt and pepper. Scoop out inside of potato—mix well with the herb-butter mixture. Refill potatoes lightly and top with either a light sprinkling of paprika or grated cheese. Reheat thoroughly and serve hot. Serves 4.

Pitch Pine Potatoes

This method requires special equipment. Here is how it is done at Squaw Pan Lake in Maine. Heat the special kettle filled with pitch pine until the pitch is bubbling hot. Drop in 7 or 8 large baking potatoes. The



potatoes will sink immediately. As soon as they float, begin timing them and allow them to cook for 15 minutes. Remove with tongs or a skimmer, and place in several layers of newspapers, enough to allow you to roll it up and twist at both ends. Cut in two with a sharp knife by cutting through both the paper and the potato. Hold the potato by the twisted end of the paper to eat. Season with salt, pepper and butter.

Beef Stuffed Baked Potatoes

6 large potatoes
1/2 cup milk
2 tablespoons butter
1 teaspoon salt
1/2 teaspoon ground black pepper
1 lb. ground beef
Parsley for garnish

Preheat oven to 450°. Wash potatoes and place on a baking pan. Bake until tender, about 1 hour. Cut off tops of potatoes. Scoop out centers into a bowl. Add milk, butter, salt and black pepper. Meanwhile brown meat. Add it to the mixture and beat until fluffy. Refill potato skins. Place in oven to brown, about 20 minutes. Garnish with parsley. Serves 6.

Potatoes Baked in Aluminum Foil

Scrub smooth Idaho baking potatoes or sweet potatoes. Dry with paper towels and rub very lightly with any roast meat or bacon drippings. Place on squares of aluminum foil and wrap, overlapping ends of foil. Bake, allowing about 10 minutes additional baking time. This method keeps the potato moister than in ordinary baking.

Baked Potatoes with Cheese Sauce

Bake 6 potatoes. While baking, chop 18 scallions, including tops. Melt 1/4 cup butter. Blend in 1/4 cup flour. Gradually add 2 cups milk, stirring constantly. Cook over moderate heat until thickened and smooth. Flavor with 1/2 teaspoon Worcestershire sauce, a few drops Tabasco sauce, dash of cayenne, and 1 teaspoon salt, and blend well. Then stir in 1 1/2 cups grated processed strong cheese. Stir mixture until cheese melts.

Fold chopped scallions into sauce. Make crosswise gashes in top of each baked potato, turn back the flaps and fluff up pulp. Pour about 1/2 cup sauce over each and serve remainder in bowl, topped with a little chopped scallion. Serves 6.

VARIATIONS

Fluff up potatoes as they come from oven and serve over them in place of the cheese-onion sauce one of the following: creamed dried beef; creamed tuna fish; creamed leftover ham, chicken, fish or other meats; sour cream with chopped onions or chives.

Lobster Stuffed Potatoes

3 large white potatoes
1 tablespoon nonfat dry milk
1 tablespoon butter
1 3/4 teaspoons salt
1/8 teaspoon ground black pepper
1/2 cup hot water
1 teaspoon lemon juice
6-ounce can lobster
6 sprigs parsley

Preheat oven to 450°. Scrub potatoes and grease skins. Bake 45 to 60 minutes or until tender when pierced with the point of a knife. Split lengthwise in halves. Scoop out the inside. Mash with nonfat dry milk, butter, salt, ground black pepper and hot water. Blend in lemon juice and flaked lobster. Refill potato skins. Place under broiler to brown. Garnish each shell with a sprig of parsley. Serves 6.

Lemon Butter Potatoes

5 medium potatoes, sliced thin
2 tablespoons butter
1 teaspoon salt
1/8 teaspoon pepper
2 tablespoons lemon juice

Place potatoes in layers in a heatproof 1 quart casserole. Dot each layer with butter; season and sprinkle with lemon juice. Bake in slow (300°) oven until tender, about 1 hour. Serves 4-6.

Hungarian Potatoes

6 medium potatoes
3 tablespoons shortening
2 cups cottage cheese
3 tablespoons sour cream
2 eggs
Salt

Wash and peel potatoes and slice thin. Sauté in hot shortening until tender; then turn into baking dish. Mix together remaining ingredients and pour over potatoes. Bake in slow (250°) oven for 10 minutes or until cheese is set. Serves 5-6.

Lorraine Potatoes

2 lbs. potatoes
1/2 cup hot shortening
1 tablespoon salt

$\frac{1}{2}$ cup grated cheese
2 eggs, slightly beaten
 $1\frac{1}{2}$ cups milk
 $\frac{1}{2}$ teaspoon nutmeg

Peel and slice potatoes thin. Sauté in fat in a covered saucepan, stirring frequently to prevent burning. Season with salt and place in greased $1\frac{1}{2}$ quart baking dish. Combine cheese, eggs, milk and nutmeg. Pour over potatoes. Cover dish and bake in hot (400°) oven for 10 minutes, or until the bottom is golden brown. Serves 4-6.

Potato and Onion Casserole

6 medium potatoes
6 medium onions
1 tablespoon chopped parsley
Salt and pepper
Pinch of thyme and sage
2 tablespoons butter or margarine

Peel and slice the potatoes and onions thin. Place a layer of potatoes and onions in a well greased casserole, sprinkling each layer lightly with seasoning and herbs; dot with butter. Repeat until the dish is full. Cover and bake in a slow (300°) oven 1 hour. Uncover; brown under broiler. Serves 6.

Melt-In-The-Mouth Potatoes

Pare six potatoes and cook in rapidly boiling salted water for 20 minutes, or until almost tender. Drain. Place in a small casserole, add 1 cup chicken stock and dot with butter. Bake in moderate (375°) oven for 20 minutes, or until stock is absorbed, turning potatoes occasionally. Serves 6.

Fried Potatoes

Country Style

Peel and slice thin enough raw potatoes to make one quart. Put in a frying pan with two tablespoons melted fat or meat drippings. Season with salt and pepper. Cover closely. Cook over medium heat 10-15 minutes or until well browned on the bottom. Turn and brown on the other side. Adroit cooks place overlapping slices all around the pan in a pattern and turn with enough care and skill to keep potatoes in one beautiful swirl. For special occasions, save steak trimmings, try out the beef fat, and use it to enhance the flavor of fried potatoes.

French Fried Potatoes

Cut pared potatoes in $\frac{3}{8}$ " strips lengthwise. Soak in cold, salted water an hour. Drain and dry thoroughly between towels. Fry a

few at a time in hot (370°) deep fat until light brown. Drain on absorbent paper. Sprinkle with salt and serve at once very hot. To make very crisp French fried potatoes, fry them twice. The first time they are removed from the fat quite pale, then returned to the fat to be browned just before serving. This shortens the last minute job considerably. You can French fry unpeeled potatoes if you wish.

French fries may be par-fried and stored in the freezer.

Prepare potatoes for French frying and partially fry in deep fat for about 4 minutes. While they are still white, translucent, and only partly cooked, drain them well, cool and place in vapor-proof containers and freeze. When ready to use, either finish frying them in deep fat, heat in a 450° oven about 10 minutes or finish off under broiler for about 5 minutes.

VARIATIONS

Shoestring Potatoes

These are cooked exactly like French fried potatoes but cut in very thin strips.

Waffled Potatoes and Potato Chips

Waffled potatoes are cut with a special cutter. Potato chips are cut in thin slices. Both are cooked like French fries.

Oven French Fried Potatoes

Prepare potatoes exactly as for French frying. Brush with fat or salad oil, bake in a 450° oven, basting frequently with melted fat until tender—45-50 minutes.

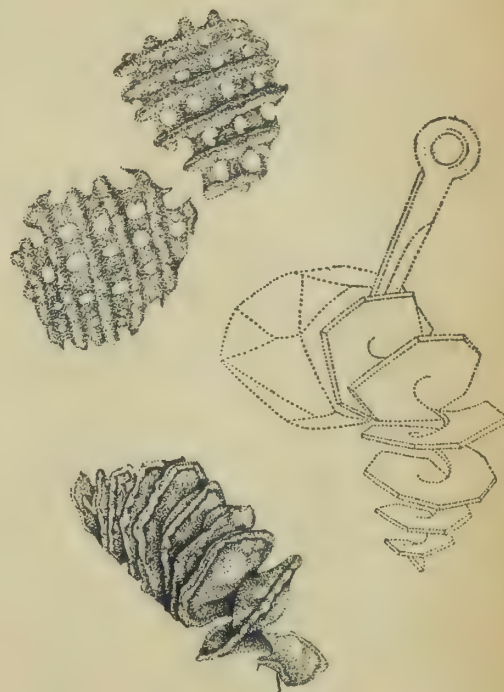
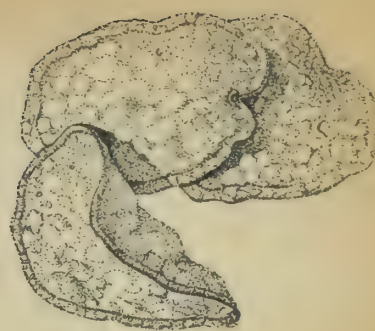
Garlic-Herb Fried Potatoes

3-4 medium size potatoes
4 tablespoons olive oil
2 cloves garlic, crushed
1 teaspoon rosemary
Salt and freshly ground pepper
Dash cayenne pepper

Peel and slice potatoes. In a skillet heat together the olive oil and garlic. Fry the potato slices a few at a time in the bubbling oil. Push one batch aside to make room for another. Brown slices well on both sides. Season each batch as it fries with rosemary, salt, pepper. Cooked this way in small amounts potatoes cook quickly. When potatoes are all cooked and tender, drain well on paper and serve very hot. Serves 4.

Hashed Brown Potatoes

Add chopped cooked potatoes to a little fat in a frying pan. Season with salt and pepper. Moisten with water—about $\frac{1}{4}$ cup



for 4 cups potatoes. Cook over low heat until brown on the bottom; do not stir. Serve them folded in half like an omelette. These are very good with some thinly sliced onion added, too.

Italian Potatoes

2 lbs. small potatoes
2 cloves garlic
1 medium onion
1 bunch parsley
2 tablespoons dill
2 tablespoons fat

Wash and peel potatoes. Boil in salted water until almost tender; drain. Chop fine the garlic, onion, parsley, and dill and add to potatoes; sauté in hot fat over a low heat until the potatoes are lightly browned. Serves 6.

Pancake Fried Potatoes

Peel and shred or thinly slice baking-type potatoes. Spread evenly and fry in a hot skillet with bacon or ham fat. Dot butter over the surface of the potatoes and add a

sprinkling of salt and freshly ground pepper. Keep potatoes in a thin layer in the skillet; cover and cook. Shake the skillet occasionally to be sure they are browning without burning. When potatoes are well browned underneath, turn them carefully in one piece as you do a pancake and brown the other side. Use about one potato to a person.

Herb Potatoes

10-12 small new potatoes

cooked in their skins

3 tablespoons butter or bacon fat

1 clove garlic

1 teaspoon each of chives, minced dill, parsley

Freshly ground pepper, salt

Peel potatoes. Heat the fat with the garlic. Remove garlic clove and brown potatoes evenly. Sprinkle with herbs and seasonings and serve very hot. Serves 4-6.

Potatoes with Mustard and Curry

6 potatoes, boiled and quartered

4 tablespoons melted fat

1 green pepper, finely diced

2 onions, minced

½ teaspoon curry powder

½ teaspoon dry mustard

Salt and pepper to taste

Heat the fat in a skillet. Add quartered potatoes. Sprinkle with the vegetables and seasonings. Fry gently, turning often till evenly browned. Serves 4-6.

Green Potatoes

6 medium potatoes

1 cup finely chopped raw spinach

1 cup chopped parsley

2 tablespoons shortening

Salt, pepper

Wash, peel and slice potatoes. Boil in salted water until almost tender; drain and dry over heat. Combine spinach and parsley and steam 7 to 10 minutes. Drain and add them to the potatoes. Sauté in hot shortening about 5 minutes. Season well with salt and pepper. Serves 6.

Pommes Soufflés

Use potatoes suitable for baking. Some varieties puff up better than others. Pare and cut potatoes in ¼" slices lengthwise. Have two kettles of deep fat. The first should be held at 225° to 230°, the second kettle at 425°. Soak the sliced potatoes in iced water about five minutes. Drain slices

thoroughly. Fry a few at a time for 4 to 5 minutes in the low temperature deep fat. Transfer partially fried potato slices to the kettle of hot fat and fry until golden brown and well puffed. Drain on a paper towel. Lightly salt and allow to cool.

Chef's Potato Cakes

Grate 2 cups of raw potatoes, add two tablespoons of onion chopped fine, a dash each of salt, pepper, thyme, and one well beaten egg. Shape into cakes and either bake on a well greased griddle or fry in deep fat. Serves 4.

Potato Pancakes

¼ cup milk

2 eggs

1 tablespoon diced onion

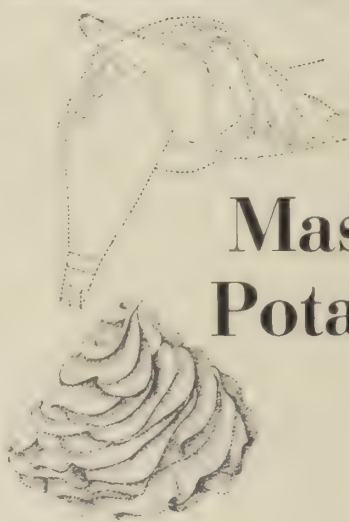
1½ teaspoons salt

1½ cups raw potato cut in ½" cubes

¼ cup flour

¼ teaspoon baking powder

Place all ingredients in electric blender. Blend just until lumps disappear, about 5 seconds. Drop batter by tablespoonfuls on greased moderately hot griddle. When they are brown on one side, turn and brown them on the other. Serve immediately. Makes 12 3" pancakes.



Mashed Potatoes

To mash potatoes:

Drain boiled old potatoes, shake pan over low heat to dry. Either mash with a potato masher, press through a ricer or beat in an electric mixer (start at slow speed). Add hot milk or light cream. Season with salt, pepper, butter. Whip till very smooth and fluffy. To keep hot:

Place over hot water.

Add a little more milk than usual and hold in a 300° oven, uncovered so a little of the liquid will evaporate.

Hold, covered, in an electric skillet

that has been turned to low heat.

Brown lightly under broiler with a generous sprinkling of paprika and a good dab of butter on top.

VARIATIONS

Use thick sour cream in place of all or part of milk.

Beat in or sprinkle on top one of the following: grated cheese; finely chopped parsley; finely chopped onion, scallion, or chives; poppy seed, celery seed, or powdered sage.

Add well beaten egg yolks along with the milk and seasonings.

Any of these variations is also excellent for mashed potato crust for a vegetable or meat pie.

leftover mashed potatoes can be used in any of the following ways:

Potato Cakes

Shape cold mashed potato into small cakes, roll in flour, fry until golden brown in a little fat, turning once.

Mashed Potato Balls

Roll cold mashed potato into balls. Dip in melted butter or a mixture of 2 tablespoons water, one egg and a dash of nutmeg or mace beaten well together. Roll in crushed cornflakes or grated cheese. Place in a greased pan and bake in a moderate oven until well heated through and lightly browned. Or drop the uncoated potato balls in deep fat and fry until well heated and lightly browned.

Potato Puff

To 3 cups mashed potato add one egg yolk, enough hot milk to moisten, 2 tablespoons melted fat, salt and pepper. Mix together well, then fold in one stiffly beaten egg white. Pile lightly onto a greased baking sheet. Bake in a moderate (375°) oven for about 30 minutes or until puffy and lightly browned.

Austrian Potato Cake

1½ lbs. potatoes, boiled

2 tablespoons chopped parsley

1 tablespoon chopped mint

1 tablespoon chopped chives

½ teaspoon dried sage

Dash of dried sweet marjoram

1 tablespoon butter

Salt to taste

Pinch of pepper

½ cup grated cheese

2 eggs, separated

Mash potatoes while still warm. Sauté parsley and herbs in butter. Add to potatoes with salt, pepper and cheese. Gradually stir in egg yolks. Beat egg whites until stiff and fold into potato mixture. Pour into a greased and floured 7" spring form cake pan. Bake in moderate (375°) oven 35 minutes. Serves 4.

Potato Soufflé

2 lbs. potatoes
2 tablespoons bacon fat
2 tablespoons flour
1 cup milk
¼ cup heavy cream
Salt to taste
½ cup grated cheese
3 eggs, separated

Cook unpeeled potatoes in boiling salted water until tender. Remove skins and mash. Melt fat in saucepan. Stir in flour until blended. Add milk and cook, stirring constantly, until smooth and thick. Stir in cream, salt to taste, cheese and slightly beaten egg yolks. Stir in mashed potatoes. Beat egg whites until stiff. Fold into potato mixture. Pour into a greased 1-quart baking dish. Bake in moderate (375°) oven for 45 minutes. Serve with horse radish, dill or caper sauce. Serves 4-6.

Tyrolean Potatoes

6 medium potatoes
1 cup hot milk
2 tablespoons flour
Salt
2 eggs
½ cup cheese (optional)
2 tablespoons butter, melted
1 small onion, chopped
½ cup dry bread crumbs

Peel, boil and mash potatoes. Add milk, flour and salt; beat until potatoes come away from sides of pan. Cool and beat in eggs and cheese. Dip a tablespoon into butter and scoop out potatoes in small mounds onto heated platter. Brown onion and crumbs in remaining butter, and top potato mounds. Serves 6.

Potato Dumplings

1 quart water
1 tablespoon salt
8 potatoes, quartered
½ cup flour
1 tablespoon butter
3 egg yolks, slightly beaten

Bring water to a boil, add salt and potatoes and let simmer 30 to 40 minutes or until

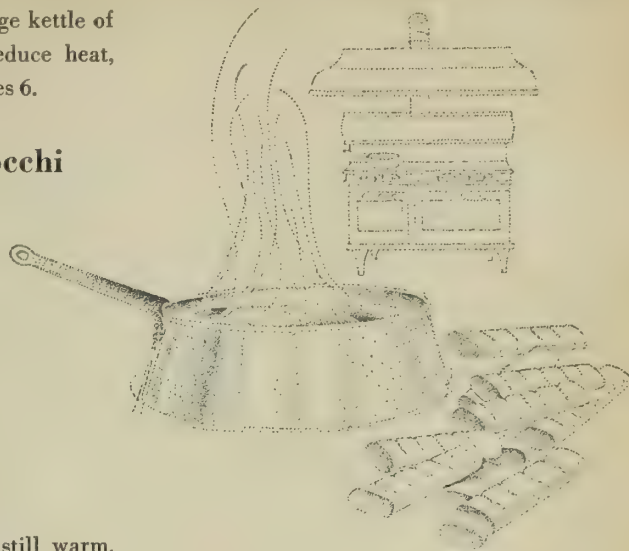
tender. Drain and press through ricer. Add ¼ cup flour, butter and egg yolks and mix well. Form into balls about 2" in diameter, roll in flour and drop into a large kettle of boiling salted water. Cover, reduce heat, and let simmer 12 minutes. Serves 6.

Swiss Potato Gnocchi

2 lbs. potatoes, cooked
1½ cups all-purpose flour
1 egg yolk, beaten
2 tablespoons chopped parsley
½ teaspoon poultry seasoning
2 teaspoons salt
1 cup finely diced onion
3 tablespoons bacon fat
½ cup browned butter

Mash potatoes while they are still warm. Work in flour, egg yolk, parsley and seasonings. Sauté onion in fat until tender. Blend with potato mixture. When dough is

smooth, shape into a roll 1" thick. Cut in 2" long pieces and flatten slightly with a fork. Drop in boiling salted water and sim-



mer 10 minutes. Drain, and cover with browned butter. Serve with tomato or mushroom sauce. Serves 4-5.

Scalloped and Creamed

Scalloped Potatoes

4 medium-size potatoes
Salt and freshly ground pepper
Flour
2 tablespoons butter
3 cups rich milk

Peel potatoes and slice thinly. Place half the potato slices in a greased baking dish, sprinkle with salt and pepper, and dredge with flour. Add remaining potatoes and add butter, salt and pepper. Pour milk over potatoes. Bake, covered, in moderate (375°) oven for 20-25 minutes. Remove cover and continue baking till lightly browned on top, about 10-15 minutes. Serves 4.

VARIATIONS

Add 2 tablespoons of chopped onion. Substitute beef or chicken broth for milk. Add 2-3 tablespoons of thick, sour cream on top of casserole. Sprinkle finely chopped chives or parsley on top.

Savory Scalloped Potatoes

4 cups sliced cooked potatoes
¼ cup diced onion
¼ cup celery leaves
2 sprigs parsley
3 tablespoons flour
¼ cup butter
1½ teaspoons salt
¼ teaspoon pepper

1½ cups milk
¼ cup grated cheese
Paprika

Place potato in a greased 1-quart baking dish. Place onion, celery, parsley, flour, butter, seasonings, and milk in electric blender. Mix until thoroughly blended, about 1 minute. Pour blended mixture over the potatoes. Sprinkle with grated cheese and paprika. Bake in moderate (350°) oven until bubbling and brown, about 50 minutes. Serves 6.

Caramel Potatoes

2 tablespoons butter
2 tablespoons flour
2 cups milk
½ teaspoon salt
Freshly ground pepper
3 cups raw potatoes, shredded

Make a thin well seasoned white sauce with the butter, flour, milk and seasonings. Add shredded raw potatoes to the hot sauce and pour into a well buttered casserole. Sprinkle with ½ teaspoon salt, pepper and dot generously with butter. Bake at 325° for 3-4 hours or until a caramel-like glaze forms on the potatoes. Serves 4-6.

Creamed Potatoes

Make a white sauce with 3 tablespoons flour, 3 tablespoons melted fat, 2 cups milk, 1½ teaspoons salt and freshly ground pep-

per. Stir constantly until mixture thickens. Add sliced or diced potatoes and heat thoroughly.

VARIATIONS

Add grated onion to the sauce.
Add grated cheese to the sauce.
Add fresh asparagus cut in 1" pieces.
Add fresh or canned peas.
Add pieces of cold, cooked meat.
Place any of these combinations in a baking dish topped with buttered crumbs and bake in a 350° oven for about an hour or until potatoes are tender. You may need to add a little more milk during baking.

Country Creamed Potatoes

1½ cups light cream
2 tablespoons butter
1 teaspoon onion juice
½ teaspoon salt
⅛ teaspoon pepper
3 cups diced cooked potatoes
Minced parsley

Add cream, butter, onion juice, salt and pepper to potatoes. Cover and simmer 20 to 30 minutes, or until slightly thickened, stirring occasionally. Sprinkle with parsley. Serves 6.

Very Special Creamy Potatoes

3 tablespoons butter
4 cups cooked potatoes, diced
Salt, freshly ground pepper
¼ cup cream

Melt butter in a skillet, add diced potatoes, sprinkle with salt and freshly ground pepper. Then dribble good rich cream over the potatoes—using as much as they will absorb. Heat well and serve. Serves 3-4.

Potatoes Chantilly

4 medium size Idaho potatoes
½ cup heavy cream
3 tablespoons butter
Salt and pepper
Chopped parsley
½ cup grated sharp cheese

Peel and cut potatoes into thin strips as for French fries. Place in center of large piece of aluminum foil. Pour over the cream, dot with butter and sprinkle with seasonings, parsley and cheese. Bring foil up over potatoes and seal all edges together to make a tight package. Place on cookie sheet or other shallow pan and bake in a hot (425°) oven for 40 minutes. Serve in the aluminum foil. Potatoes will be deliciously soft with the cream and cheese practically absorbed. Serves 4-6.

Soups

Cream of Potato Soup

1 cup diced hot cooked potatoes
2 cups milk
1 tablespoon chopped onion
1 chicken bouillon cube
½ teaspoon salt
⅛ teaspoon pepper
2 sprigs parsley
1 teaspoon butter
Chopped chives

Place ingredients in electric blender in order indicated. Cover container and turn on blender. Mix about 1 minute. Pour into saucepan or double boiler and heat thoroughly over moderate heat, stirring frequently. Serve immediately in soup cups, sprinkled with chives. For a richer soup, stir in ½ cup light cream. Serves 4.



Green Potage

¼ cup sliced scallions
⅓ cup butter
2 cups diced raw potatoes
1 teaspoon salt
2 cups chicken broth
½ bunch water cress
1 cup spinach leaves, lightly packed
2 cups lettuce, torn into small pieces
Chopped chives or
Sour cream and paprika

Cook scallions in butter for about 5 minutes over moderate heat, stirring frequently. Add potatoes, salt, and chicken broth. Bring to boil and cook, covered, for 10 minutes. Add the water cress in coarse pieces, spinach leaves, and the torn up lettuce. Continue cooking until potatoes are tender, about 5 minutes longer. Strain off about 1 cup of broth. Place vegetables and remaining broth in blender. Cover container and turn on blender. Blend until smooth, add remaining broth and reheat. Serve garnished with chopped chives, or sour cream sprinkled with paprika. Serves 4.

Sweet Potato Soup

1½ cups diced cooked sweet potatoes
1 tablespoon butter
1 tablespoon flour
1½ teaspoons salt
¼ teaspoon ginger
⅛ teaspoon cinnamon
⅛ teaspoon nutmeg
1 tablespoon brown sugar
1 teaspoon Kitchen Bouquet
1½ cups chicken broth
1 cup milk

Place sweet potato, butter, flour, seasonings, brown sugar, Kitchen Bouquet and chicken broth in blender. Cover container and blend until contents are smooth, about 15 seconds. Pour into saucepan. Add milk. Cook, stirring constantly, until soup comes to boil. Let simmer over low heat for 5 minutes. Serve immediately. Serves 4.

Potato Soup with Swiss Cheese

10-12 firm potatoes
Butter
Salt
Cream
3 slices bacon
1 large white onion, diced
1 tablespoon chopped parsley
Dash each of nutmeg, cayenne pepper, Mustard
1 teaspoon Worcestershire sauce
Top milk or light cream
Swiss cheese, grated

Boil and mash potatoes, and mix in the butter, salt and cream. Crisp the bacon and finely crumble it. Cook the onion in the bacon fat till tender but not dark. Add to mashed potatoes along with parsley, cayenne, mustard, nutmeg and Worcestershire. Add enough top milk or light cream to give the consistency of cream soup. Sprinkle crumbled bacon and grated cheese over the top and brown lightly in the oven. Serve piping hot. Serves 6.

Potato Chowder

- 2 strips bacon
- $\frac{1}{3}$ cup chopped onion
- 2 cups diced raw potatoes
- $\frac{1}{2}$ cup sliced fresh carrots
- 2 cups boiling water
- $1\frac{1}{2}$ teaspoons salt
- $\frac{1}{4}$ teaspoon ground sage
- $\frac{1}{8}$ teaspoon ground black pepper
- $\frac{1}{4}$ teaspoon paprika
- 1 teaspoon dried parsley flakes
- 2 tablespoons flour
- 2 cups milk

Fry bacon until crisp in a saucepan large enough for making soup. Remove bacon. Add onion and sauté until limp. Add potatoes, carrots, boiling water and salt. Cover and cook until vegetables are tender, 8 to 10 minutes. Add seasonings. Blend flour with $\frac{1}{4}$ cup of milk and add with the remaining milk to the vegetable mixture, stirring constantly. Heat until slightly thickened. Crumble bacon and sprinkle over the soup. Serves 4-6.

Chili Potato Soup

- 2 strips bacon
- $\frac{2}{3}$ cup chopped onion
- 3 cups diced potatoes
- 2 cups boiling water
- $1\frac{1}{2}$ teaspoons salt
- $2\frac{1}{2}$ cups milk
- $1-1\frac{1}{2}$ teaspoons chili powder
- $\frac{1}{4}$ teaspoon crumbled oregano leaves
- $\frac{1}{16}$ teaspoon garlic powder
- $\frac{1}{16}$ teaspoon ground black pepper
- Grated cheese, Parmesan, Cheddar or Monterey Jack

Fry bacon until crisp in the saucepan used for making the soup. Remove bacon. Add onion to hot bacon fat and sauté until limp. Add potatoes, boiling water and salt. Cover. Cook until potatoes are soft. Then mash, and add milk and seasonings. Heat thoroughly. Serve with grated cheese sprinkled over the top. Serves 6.

Salads

Apple-Potato Salad

- 6 cups cooked, sliced potatoes
- 1 cup diced celery
- $\frac{1}{2}$ cup diced green pepper
- 2 cups thinly sliced, unpeeled red apples
- $\frac{1}{4}$ cup minced onion
- Sour Cream Dressing

Combine potatoes, celery, green pepper, apples and onion. Add Sour Cream Dress-

ing. Mix well. Arrange on salad greens. Serves 8.

Sour Cream Dressing

- $\frac{1}{2}$ cup mayonnaise or salad dressing
- $\frac{1}{2}$ cup heavy sour cream
- $1\frac{1}{2}$ teaspoons salt
- Few grains pepper
- 2 teaspoons prepared mustard
- 1 tablespoon minced parsley
- $\frac{1}{4}$ teaspoon paprika

Combine all ingredients; mix well.

Curried Potato Salad

- 4 cups diced raw potatoes
- 1 teaspoon salt
- 1 teaspoon curry powder
- Boiling water
- 3 tablespoons French dressing
- 2 tablespoons fresh lemon juice
- 1 tablespoon grated onion
- $1\frac{3}{4}$ teaspoons salt
- $\frac{1}{8}$ teaspoon ground black pepper
- $\frac{1}{8}$ teaspoon garlic powder
- $\frac{1}{4}$ teaspoon curry powder
- $1\frac{1}{2}$ cups diced celery
- $\frac{1}{2}$ cup diced green pepper
- 2 diced hard-cooked eggs
- $\frac{1}{4}$ cup mayonnaise
- Crisp lettuce
- Paprika
- Fresh parsley

Cook potatoes with salt, 1 teaspoon curry powder and water to cover in a covered saucepan until tender (do not overcook). Drain. Add French dressing, lemon juice, onion and remaining seasonings. Marinate for 30 minutes or until potatoes are cold. Blend in celery, green pepper, eggs and mayonnaise. Serve on beds of crisp lettuce. Garnish each salad with a dash of paprika and a sprig of parsley. Serves 6.

German Potato Salad

- 8 slices bacon
- 3 tablespoons flour
- 4 teaspoons chopped onion
- $\frac{2}{3}$ cup vinegar
- $\frac{2}{3}$ cup water
- $\frac{1}{2}$ cup sugar
- 4 teaspoons salt
- $\frac{1}{2}$ teaspoon ground black pepper
- 1 teaspoon powdered dry mustard
- $\frac{1}{2}$ teaspoon crumbled whole rosemary leaves
- 2 quarts cooked diced potatoes
- $\frac{1}{2}$ cup chopped fresh parsley

Fry bacon until crisp. Remove from pan, drain and crumble. Add flour and onion to the bacon fat left in the pan. Stir in

vinegar, water, sugar, salt and spices. Cook only until mixture is of medium thickness. Add to potatoes, parsley and crumbled bacon. Mix carefully to prevent mashing the potatoes. Serves 8-10.

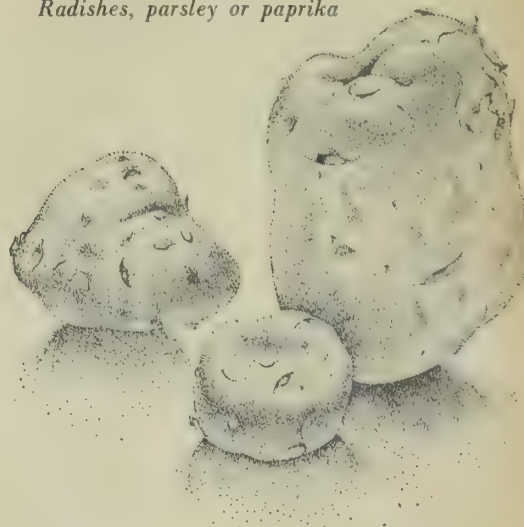
Hearty Potato Salad

- $1\frac{1}{2}$ cups sliced fresh mushrooms
- 6 tablespoons olive oil
- 4 tablespoons fresh lemon juice
- $\frac{1}{4}$ cup minced onion
- 1 teaspoon salt
- $\frac{1}{8}$ teaspoon ground black pepper
- 2 cups sliced cooked potatoes
- $\frac{1}{4}$ cup shredded raw carrots
- $\frac{1}{2}$ cup chopped celery
- 2 cups diced tongue
- 2 hard-cooked eggs
- Head of lettuce
- Mayonnaise dressing

Sauté mushrooms in olive oil until tender. Cool slightly. Add lemon juice, onion, salt and black pepper. Let stand until cold. Combine potatoes, carrots, celery and tongue. Pour mushroom mixture over all and marinate for at least an hour. Serve, garnished with sliced hard-cooked eggs on bed of lettuce. Serve mayonnaise separately. Serves 6.

Potato Salad with Piquant Salad Dressing

- 1 quart (4 cups) diced cooked cold potatoes
- $1\frac{1}{2}$ teaspoons salt
- 3 tablespoons French dressing
- 1 tablespoon fresh lemon juice
- $\frac{1}{8}$ teaspoon ground black pepper
- $\frac{1}{8}$ teaspoon garlic powder (optional)
- $1\frac{1}{2}$ cups diced celery
- $\frac{1}{2}$ cup diced green pepper
- 2 hard-cooked eggs, chopped
- $\frac{1}{3}$ cup Piquant Salad Dressing
- Lettuce or watercress
- 6 to 8 frankfurters
- 2 tablespoons butter
- Radishes, parsley or paprika



Combine the first six ingredients. Marinate 1 hour or more. Add celery, green pepper, eggs, and salad dressing. Mix lightly. Serve on lettuce or watercress with frankfurters heated in butter. Garnish with radishes, parsley or paprika. Serves 6 to 8.

Piquant Salad Dressing

3 tablespoons butter
2 tablespoons flour
1½ teaspoons salt
1 teaspoon powdered dry mustard
1 tablespoon sugar
½ teaspoon paprika
1¼ cups milk
2 egg yolks
⅓ cup cider vinegar
Dash of onion and garlic powder (optional)

Melt 3 tablespoons butter in a saucepan. Mix flour, salt, mustard, sugar and paprika and blend with the butter. Add 1 cup milk. Cook mixture to medium thickness, stirring constantly. Mix the remaining ¼ cup milk with the egg yolks; stir into the hot mixture. Add remaining ingredients. Cook over low heat until thickened. Chill. Serve over vegetable, sea food and meat salads. Makes 1½ cups.

Virginia Potato Salad

1 quart mashed potatoes (8 medium-size)
2 eggs, well beaten
2 hard-cooked eggs, chopped
1 tablespoon butter
1 teaspoon prepared mustard
1 tablespoon sugar
2 teaspoons salt
1 tablespoon vinegar
1 tablespoon chopped parsley
1 tablespoon grated onion

Mash potatoes as soon as they are cooked. Combine remaining ingredients, mixing well, and then beat this mixture into hot potatoes. Whip until light; cool and then chill. Serve garnished with water cress or parsley. Serves 8-10.

Potato Salad Supreme

Cook 3 lbs. potatoes in jackets till tender. Cool, peel, and slice thin. Fry ¼ cup diced bacon until it is crisp and lightly browned; add ¼ cup chopped onion. Cook for 1 minute. Blend in 1 tablespoon flour, 2 teaspoons salt, 1¼ tablespoons sugar, and pepper. Stir in ¾ cup cider vinegar and ½ cup water. Cook 10 minutes stirring well. Pour over sliced potatoes. Add ½ teaspoon celery seed, 3 tablespoons chopped parsley. Mix and serve warm. Excellent with boiled tongue, baked ham or corned beef. Serves 6.

Sweet Potatoes

Bacon Sweet Potatoes

6 medium-size sweet potatoes
Salt
Paprika
¼ cup butter
½ cup milk
½ cup chopped walnut meats
6 thin slices bacon

Bake well-scrubbed sweet potatoes in a hot (400°) oven one hour or until tender. Cut in halves lengthwise, scoop out insides and mash well. Add salt to taste, paprika, butter and milk, and beat mixture until fluffy. Fold in nuts, stuff into the six potato skins and lay slice of bacon across top of each. Place in hot oven and serve as soon as bacon is crisp. Serves 6.

Sweet Potato Pudding

3 large sweet potatoes, grated
2 medium-size onions, grated or minced
1 green pepper, chopped fine
2 tablespoons melted bacon fat
¼ teaspoon black pepper
⅛ teaspoon thyme
⅛ teaspoon marjoram
⅛ teaspoon sage

Mix all ingredients thoroughly. Place in a greased casserole, cover and bake in a moderate (350°) oven for 45 minutes or until potatoes are almost tender. Uncover and bake 15 minutes longer. Serves 6.

Sweet Potatoes Lucy

4 medium-size sweet potatoes
Salt and pepper
Mace
Milk
1 tablespoon Madeira

Bake potatoes and remove insides from shells; beat until light. Add salt and pepper to taste and a pinch of mace. Add milk to form a smooth mixture. Add the Madeira, a teaspoon per potato, and mix thoroughly. Refill potato shells, place under broiler until slightly browned. Serves 4.

Sweet Potato Pie

3 large sweet potatoes
2 eggs, separated
¼ teaspoon nutmeg
Dash of salt
2 tablespoons brown sugar
1 standard recipe plain pastry
2 tablespoons powdered sugar



Boil sweet potatoes until tender. Peel and mash. Add egg yolks, nutmeg, salt and brown sugar. Beat mixture until it is creamy. Turn into pastry-lined 8" pie pan. Bake in hot (400°) oven until crust browns, 20 to 25 minutes. Top with meringue made by beating egg whites with powdered sugar until mixture holds its shape. Brown lightly in a slow (300°) oven. Serves 4-6.

Stuffed Sweet Potatoes

6 medium-size sweet potatoes
½ lb. mushrooms, sliced
6 tablespoons butter
1 teaspoon salt
¼ teaspoon ground black pepper
2 eggs, beaten
⅓ cup fresh orange juice
2 tablespoons grated orange rind

Bake sweet potatoes in a 375° oven until tender, about 1 hour. Cut thin slice from the top of each potato, lengthwise, and carefully scoop out the insides. Mash. Sauté mushrooms in 4 tablespoons butter. Add to potatoes. Add remaining ingredients except butter. Mix well. Stuff potato skins with the mixture. Dot with remaining butter. Bake in 375° oven until brown—about 20 minutes. (This may be baked in a greased casserole instead of the potato skins if desired.) Serves 6.

Sherried Sweets


6 medium-size sweet potatoes
¼ cup sugar
Dash of powdered cloves
1 teaspoon grated lemon peel
3 tablespoons butter
¼ cup boiling water
¼ cup sherry

Peel and slice potatoes lengthwise into ½" strips. Arrange in a greased baking dish, sprinkle with sugar, cloves and lemon peel, then dot with butter. Add boiling water, cover and bake until done—about 30 minutes. Ignite sherry and add just before serving. Serves 6.

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This compact, compartmented plan will relieve many a traffic jam for busy families. At party time, close the sliding door for the powder room (see large picture), and you have a luxurious powder room!



I stayed at the Mountain Top, 1500 feet above sea level and the nights there were blessedly cool and the steaks wonderful.

Neighboring St. Croix is larger than St. Thomas, more serene and, I believe, more interesting. In its town of Christiansted are three stately colonial buildings, Danish Government House, the Fort, and the first church in the island. In the hills of St. Croix are ruins of plantation houses, and one has been rebuilt and turned into a first class hotel called The Buccaneer. Much wonderful antique furniture may be seen at La Grange, a guest house in Fredricksted where there is also magnificent silver and glass. At Richmond Plantation in Christiansted is a four-poster "wide as a battlefield, deep as a hay mow" that belonged to a Danish governor of long ago. The Danes of St. Croix are said to have had the biggest beds in the world.

They were plantation owners who named their estates for the women they loved. Sally's Fancy, Anna's Hope, Betsy's Jewel and Eliza's Retreat—the names are still used. In Christiansted an old building called Pink Fancy has been rebuilt about a swimming pool, turned into six little house-keeping apartments, and decorated by William Pahlmann. A girl I know rented an apartment in Pink Fancy and then hired a native cook for \$10 a week.

St. John, smallest of the Virgin trio, is off the island-hopping route. Because of its mountainous terrain, St. John has no landing strip. Old plantations have gone to bush and most of the island looks as though nobody had ever lived there. But on its northwest tip is a new 600-acre plantation resort created by Laurance Rockefeller, called Caneel Bay. He also has presented to the Government 9,500 acres of St. John's wild bush and white beaches for a national park.

Pan American makes more than 250 flights a week through the Caribbean, and round-trip passengers may stay over at any island. I had intended to stop, en route from St. Croix to St. Lucia, in Antigua and Martinique, but suddenly I decided to get to St. Lucia as soon as possible, for I remembered a little West Indian hotel called St. Antoine and went directly to it, and I was thankful to find it unchanged—the moonlight on the harbor, the crickets in the trees, the guavas in the coconut cream. My windows looked over the land-locked harbor, the Pitons and Diamond Rock, and I could see Martinique rising from the sea. I was the only guest, and

I had the manageress, the assistant manageress, two turbaned cooks, a barefoot chamber maid, two waitresses and the butler all to myself. Every morning a hen settled herself atop a pile of London newspapers on the drawing room table and laid an egg for my breakfast. And I had guavas and coconut cream three times a day.

The St. Antoine is, and for a long time will be, an old-fashioned West Indian hotel. Built as a private home and turned into a hotel, it was bequeathed by the old lady who owned it to relatives, the sons of her cousin. The gentlemen live in London. One of them, Major Aubrey Claude Davidson-Houston, was recently commissioned by Queen Elizabeth to paint portraits of herself and the Duke of Edinburgh. Informed of their surprise inheritance, the brothers gave orders that the hotel should be run exactly as the old lady would have wished. While the brothers live, barefoot servants will continue to wear turbans and hens will lay eggs in the drawing-room.

At Minvielle & Chastanet, Ltd., in the little city of Castries, I found *real* Madras, something that is seldom seen these days. Old-time Madras is hand-woven, has a pricked selvedge, neither runs nor bleeds, but mellows with age. And the more it is washed, the nicer it gets. I flew on to Barbados from St. Lucia.

Barbados is Britain's oldest and most English possession in the Caribbean. The island is washed on the east by the Atlantic and on the west by the Caribbean. If you like excitement, drive to the Crane and swim where the wild surf breaks. If you prefer tepid bathing, go to the Yacht Club whose facilities are extended to visitors. I was very comfortable at the Coral Reef Club, a cottage colony on the Saint James (or Platinum) Coast. My pretty room (linen sheets and down pillows) had a veranda where every day at breakfast and tea little yellow-breasted birds and tiny green lizards came to peck and nibble at the biscuits on my tray. The Club is on a particularly glorious beach where grass and trees grow almost to the water's edge. Service and meals are excellent.

In Barbados you might particularly enjoy Farley Hill (Belfontaine House in Alec Waugh's "Island in the Sun") and Sam Lord's castle, the finest mansion in the West Indies, named after an old time professional shipwrecker, and now a residential club. Barbados society had a cos-

(Continued on next page)

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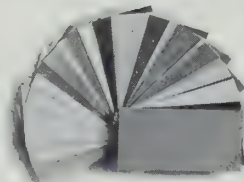
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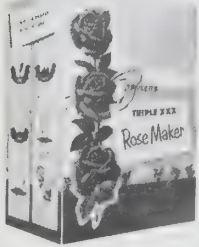
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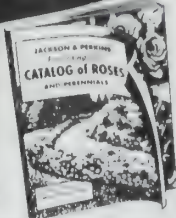
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DIARY OF AN ISLAND HOPPER (Continued)

tune ball in the castle last year and it was rumored that Mrs. Lord's ghost was prowling around the coatroom. The management denied this but it has been decided to hold the ball this year in the home of the Hon. Murtoigh Guinness. The ball is scheduled during Barbados' first February Festival. Guests are to wear costumes dating from 1492 (when Columbus discovered the island) to 1626 (when the English took over), and American visitors are to receive special invitations.

Trinidad, the next stop, more prosperous than many British West Indian islands, has oil as the basis of its prosperity. Port of Spain, the capital, has a polyglot population of half a million British, East Indian, Chinese, Negro, French, Portuguese and Spanish. It is a strange and exciting city, full of music—steel bands and calypso—Moslem mosques and Hindu temples. There are many things to see—a pitch lake, a zoo, the Royal Botanical Gardens, a cricket match, maybe a horse race, Queen's Park (generally called the Savannah) and the famous Queen's Park Hotel. The whole town revolves around the Park.

There are, I am sure, a number of good places to shop, but fate took me to Stecher's and there I saw an Ernest Borel watch that was twin to the one I was wearing. I bought mine in Boston for \$75. Stecher's price was \$32. In addition to his Swiss watches (some of which cost less than in Switzerland) Stecher sells jewelry, leather goods, perfume and china at Free Port prices. The currency of Trinidad is the British West Indies dollar and the tourist, for his American dollar, receives \$1.69 BWI.

Fritz Blackman on Abercromby Street, one of the best tailors in town, makes men's suits of imported tweeds and doeskins in 12 hours. He also sells cashmere sweaters for considerably less than they cost in the States.

It would be too bad to visit Trinidad without driving into the hills and along the palm-fringed coast to Maracas Bay. There is swimming off the rocks at Gasparee and beach bathing at Macqueripe. There is swimming too at the Trinidad Country Club, two miles from town, where membership privileges are extended to guests of Queen's Park. One thing you must surely do is go to Bel Air, an excellent restaurant near the airport. There, while eating under the stars, you may listen to calypso and watch the world's first

limbo dancer put on his incredible act.

Many visitors to Port of Spain visit Tobago, a beguiling, beach-girt, unspoiled island 20 miles off the coast of Trinidad, where the hills are like green walls, and where the land is level, immortelle, a plant called "madre de cocoa" locally because it shades the little cocoa trees, blossoms pink and scarlet. The woods are full of birds and flowers you never saw before, and butterflies abound in every flowering bush.

Several of the hotels are in the hills. On Saturday nights planters and visitors meet at Robinson Crusoe Hotel, social center of the island. I stayed at Arnos Vale, in a tropical forest above the sea. Trinidad is called "the land of the humming bird," but in Arnos Vale I saw ten of them. They dropped from nowhere into a hibiscus bush, darting on jeweled wings among the blossoms, pirouetting as they clung and, all at once, they vanished. It was with considerable regret that I left this idyllic spot for Curaçao "Bargain Capital of the Caribbean."

Several ports of the West Indies say that they are "free" but Curaçao with a 3.3 per cent handling charge is the best place to shop. Prices on quality merchandise average about half of U. S. prices. Spritzer & Fuhrmann (diamond tiaras, ropes of pearls, emeralds, rubies, china, silver, etc.) is Curaçao's most famous store. Others worth visiting are: De Gouden Beker (The Golden Tankard), specializing in baroque Dutch silver, La Casa Amarilla (The Yellow House), where French perfumes sell for \$12.50 for two ounces which in New York would cost \$40.

When I left Curaçao on a Clipper bound for Haiti, I regretted not having bought a Madagascar alligator bag, but presently the stewardess was serving cocktails, and soon there was luncheon with wine, and, ah well, the 500 miles from Curaçao to Haiti was a delightful trip. Upon arriving, I drove to the Riviera, the newest hotel in Port au Prince.

Port au Prince is a noisy place, full of crowing roosters and barking dogs and people who sing and talk at the top of their voices. In the hills it is quieter, and there you can hear voodoo drums beating through the stillness. I love the smell of the charcoal pots and blossoms opening in the night; I love the blue sea and the direful mountains and the way darkness falls and all the stars come out.

Haiti's school of primitive painting started some 15 years ago when a New Yorker named DeWitt Peters went to Port au Prince to teach English. Peters was impressed by the talent of some of his pupils, who painted decorations on the walls of their thatched huts, and he encouraged them to do more.

A voodoo priest named Hector Hyppolite, a housepainter by trade, who painted in house enamel on heavy cardboard, became one of the country's outstanding artists. Within a few years Hyppolite's paintings were selling for \$350 apiece, and he had hired a private fisherman to provide his meals.

Haiti has an Art School now, and the paintings of star pupils are snatched up by American collectors. To see some of their most delightful work, go to the Episcopal Cathedral in Port au Prince, where local artists have depicted Christ and his contemporaries as Haitians in Haitian villages, and then visit the Centre d'Art, still run by Mr. Peters.

Pan America's big Clipper took me from Port au Prince to Kingston, Jamaica, where I loaded up with in-bond bargains. In-bond shopping was a new experience and here's the way the system works: You choose from price-tagged articles, pay for them, give the clerk your address—plane, ship, or home. If you buy heavy merchandise, you will naturally have it sent home. If you buy small articles, they will be delivered to you when you leave Jamaica, at the airport or shipside—all purchases completely exempt from local duties.

Besides the fun any woman gets from shopping for bargains, I figured that the money saved on my purchases practically gave me a free trip. But not everybody likes to fly. There are other ways of visiting the islands; here they are:

Ships that call at various West Indian islands include those of the Alcoa Steamship Co., Bull Line, Canadian National Steamships, Delta Line, Grace Line, Moore McCormack Lines, Panama Line, Royal Netherlands Steamship Co. and United Fruit Co.

The islands are also served by several major airlines in addition to Pan American World Airways, among them Air France, Avianca, B.O.A.C. (British Overseas Airways Corp.), B.W.I.A. (British West Indian Airways), Caribair, Delta Airlines and KLM (Royal Dutch Airlines). END

H&G'S ARMCHAIR GUIDE TO LANDSCAPING COSTS

Actual costs for specific projects vary from one locality to another. These figures will help you talk intelligently with designers, contractors, nursery men. As for complete landscaping, the rule-of-thumb still says: 10% of house cost.

LANDSCAPING DETAIL	MATERIALS AND PREPARATION	COST OF MATERIAL
Lawn per 1,000 sq. ft. (add 30% for labor)	If needed: 12½ cub. yds. topsoil (4" depth)	\$43.75
	3 bales peatmoss or 300 lbs. leafmold	\$15.00 \$12.00
	200 lbs. gypsum (if soil is clay)	\$5.00
	50 lbs. limestone (if needed)	\$1.00
	30 lbs. 5-10-5 fertilizer	\$1.65
	35 lbs. superphosphate	\$1.25
	5 lbs. lawn seed	\$7.50

BASIC LAWN COSTS (not including labor) \$66.15—\$75.15

Sod	Cultivated (laid on graded land)	\$.20/sq. ft. (prices include fertilizer)
	Ordinary pasture	\$.14/sq. ft.
TREES	SPECIES	NURSERY COST PER PLANT
Deciduous, large (add 30% for labor)	Pin oak Maples Sugar, Red Sweet gum	\$40—\$135 2"—4" caliper (trunk measured 6" above ground)
	Pines White, Austrian Spruces Norway, Oriental Firs Fraser, Veitch, White	\$12—\$18 4'—5'
Small accent trees	Goldenchain, Crabapple, Hawthorn, Oxydendrum	\$15—\$25 7'—8'
	Dogwood	\$20—\$35
	Japanese red maple	\$12—\$16 2½'—3'

SHRUBS	SPECIES	NURSERY COST PER PLANT	SPACING
Hedge plants (add 30% for labor)	Hicks yew (18"—24")	\$6.60	20"—24"
	Canadian hemlock (2'—2½')	\$6.00	3'
	California privet (3'—4')	\$.35	6"—1'
	Abelia grandiflora (18"—24")	\$3.00	3'
	Five leaved aralia (2'—3')	\$1.95	3'

SHRUBS	SPECIES	NURSERY COST
Foundation planting Deciduous	Forsythia, kerria, honeysuckle, cinque- foil, Hugo's rose, snowberry, spiraea, viburnum	\$50—\$75 (border 4' x 50')
	Hybrid lilac, white fringe, enkianthus, cotoneaster, dwarf winged euonymus	\$100—\$125 (border 4' x 50')

(Continued on page 125)



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LANDSCAPING COSTS (Continued)

SHRUBS	SPECIES	NURSERY COST	
Evergreens (add 30% for labor)	Yew, holly, azalea, mountain laurel, pieris	\$150—\$175 (border 4' x 48')	
Ground covers All evergreen (add 30% for labor)	English ivy	\$.35	16"
	Pachysandra (2½" pots)	\$.15	plant 3 to 1 sq. ft.
	Vinca minor (3" pots) (myrtle or periwinkle)	\$.35	plant 2 to 1 sq. ft.
LANDSCAPING DETAIL	MATERIAL	COST	
Fences (add 10%—25% for labor to erect)	Woven wood Panel: 3' wide 6' 6" high	\$2.10/lineal ft.	
	Framework	\$.55/lineal ft.	
	Gate: 3' wide	\$30.00	
	Split rail 10' section (2 rails, 1 post)	\$3.85	
	Corner or end posts	\$2.50 each	
	Picket fence 2" x 3" rails	\$.07/ft.	
	3' pickets	\$.16/ft.	
	posts	\$.19/ft.	
Walls	Dry wall	\$2.25 per sq. ft.	
	Stone or brick in concrete with footing	\$3.00 per sq. ft.	
	Concrete block retaining wall	\$1.10/sq. ft. \$1.20/sq. ft. (if plastered)	
Terrace Basis: 12' x 36' (432 sq. ft.) Add \$3 per hour for masons' time	Heavy, square cut flagstone on 5" deep sand	Sand.....\$4.00/ 100 sq. ft. Flagstone... \$.55 per sq. ft. TOTAL.....\$253.60	
	brick	slightly more than flagstone because of longer laying time	
	Irregular paved surface edged with old bricks; 5" concrete over 5" sand	\$1.50—\$1.75 /sq. ft. TOTAL—\$648—\$756	
Steps	Flat stone in concrete	including labor \$2.75/sq. ft.	
	Granite or brick	including labor \$3.00/sq. ft.	
Pool Basis: 9' x 5' x 18"	Reinforced concrete walls and bottom	TOTAL—\$450—\$500 (includes drainage pipe or overflow to drywell)	
Paths set 27" center to center	Heavy sq. cut flagstone	\$.55/sq. ft.	
	Thin sq. flagstone	\$.48/sq. ft.	
	Colored irregular flagstone	\$.38/sq. ft.	
	Black irregular flagstone	\$.25/sq. ft.	
	Brick (4' x 20' laid on 5" sand)	\$30.00 labor \$2.50/hr. extra	
	Bituminous (4" crushed stone foundation)	\$2.75—\$3.25/sq. yd.	
	Tanbark 3" thick and rolled (30' x 3' requires 100 lbs.)	\$4.75/100 lbs. \$35.00 per ton, f.o.b.; delivery extra	
Metal edging	Galvanized 4" x 45', strips	\$4.98	
	Aluminum 4" x 40', roll	\$4.95	
	Steel 3/16" thick, 5" wide	\$.50—\$.55 per lineal ft.	

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Table of the Month

Page 49, top, left:

Flatware: Lunt "Contrast" 4-piece place setting, \$18.75. At J. Herbert Hall, 420 East Colorado St., Pasadena, Calif.

Place mat fabric: 54" rayon and cotton, \$6.70 a yard. Caro & Upright (through decorators).

Crystal, Orrefors "Baltic" pattern, sepia color; designed by Simon Gate: goblet, \$2.75 each; claret glass, \$1.75 each. At Plummers, 504 South Lake St., Pasadena, Calif.

Heath stoneware: dinner plate, \$28.80 a dozen; cups, \$20 a dozen; saucers, \$12.40 a dozen. At Contemporary Interiors, 15245 Sunset Blvd., Pacific Palisades, Calif.

Bowl, low grade silver Indian import; antique, 20" diameter; \$119. Teresa McLaughlin (through decorators).

Top, right:

Flatware: Lunt "Contrast" 4-piece setting, \$18.75. At J. Herbert Hall, 420 East Colorado Street, Pasadena, Calif.

Tablecloth fabric: 54" rayon and cotton, \$6.70 a yard. Caro & Upright (through decorators).

Napkins, linen, 17" x 17", 75c each. At Van Keppel-Green, 116 South Lasky Drive, Beverly Hills, Calif.

Crystal, "Silja" pattern, designed by Kaj Franck: goblet, \$1.70 each; wine glasses, \$1.30 each. At Georg Jensen, New York.

Ceramic bowl, 23" x 21" x 7", \$57.50. Brass and walnut salt shaker, pepper grinder, \$20 a pair. At Van Keppel-Green, 116 South Lasky Drive, Beverly Hills, Calif.

Bowl (holding cigarettes) 5" diameter, \$3; 8" plate, \$3; both Japanese Tamba ware. At Japanese Center, 8900 Beverly Blvd., Los Angeles, Calif.

Bottom:

Flatware: Lunt "Contrast" 4-piece setting, \$18.75. Ash trays, cut crystal German imports, \$6.75 each. At J. Herbert Hall, 420 East Colorado Street, Pasadena, Calif.

Tablecloth fabric: 54" rayon and cotton, \$6.70 a yard. Caro & Upright (through decorators).

Crystal, "Tara" pattern from Czechoslovakia: goblets, \$5 each; wine glasses, \$5 each. At Van Keppel-Green, 116 South Lasky Drive, Beverly Hills, Calif., and Foster's, 1101 Gemdon Ave., Los Angeles, Calif.

Dinner plate, 12", contemporary Italian pewter, \$35 each. At Romanoff Wine & Gifts, 140 South Rodeo, Beverly Hills, Calif.

Arrangement in brass bowl by Joseph Copp, 11950 San Vincente Blvd., Los Angeles.

The table settings were designed by Ellen Sheridan.

Decorate for repose

Page 65:

Bed, painted white and gold, 4'6" wide. Baker Furniture Co.

Coverlet, Swiss embroidered muslin, \$39.50; petticoat, Tambour embroidery, \$37.50; fabric for tester valance, Tambour embroidery, \$2.50 a yard; curtains, Swiss embroidered muslin, 99" long, \$22.50 a pair. Ottavia, Inc.

Pink lining for coverlet and tester,

Carina cotton, 45" wide, \$2.50 a yard. Craig Creations.

Rug, deep pile "Karaleau," all wool; 9' x 12', \$294. Karastan.

Brass chair, orange felt seat, \$165; tripod table, round marble top, brass legs, \$65. At Luberto Designs, 931 Second Avenue, New York, N. Y.

Old Meissen ware, onion pattern: coffee pot, \$38; sugar bowl, \$20; creamer, \$20; scalloped edge coffee cup and saucer, \$16.50. At The Art Exchange, 908 Third Avenue, New York, N. Y.

Beidermeier table in window, satinwood, oval, \$390; mirror, brass frame, 52"x29", \$270. At Accessories & Design, 112 East 55th Street, New York, N. Y.

Crystal vase, \$15; Brass tray, from a collection of gallery trays, at Lord & Taylor, New York, N. Y.

Powder box, \$180; perfume bottle, \$90; both pink opaline. At David Weiss, 863 Third Avenue, New York, N. Y.

Lamp, white ceramic with white shade, \$60. At Norman Perry, Inc., Plymouth, N.H.

Page 66, top, left:

Embroidered bedspread, "Metropolitan"; washable, color-fast, pre-shrunk; designed by Joseph B. Platt. Cabin Crafts.

Bottom, left:

Credenza, 18th century French Provincial; waxed walnut finish; \$550. At Old Versailles, 152 East 53rd St., N.Y.

Bedspread, "Riviera," Avisco tufted; twin size, \$12.95. Morgan-Jones, Inc.

Blanket, "Wonderlight" summer sheer (Orlon, lambs' wool, silk); twin size, \$9.95. Springfield Woolen Mills.

Sheet, "Glo-Stripe," white percale with pink, white and gold metallic striped border; 81"x108", \$4.49. Bates.

Sheet, "Blossom Spray" print on Supercalc; 81"x108", \$9.95 each; matching bath towel, 25"x50", \$4; washcloth, 75c each. Wamsutta Mills.

Center:

Directoire bed, walnut, painted black with gold design, pediment, knobs. Jacques Bodart (through decorators).

Sheet, twin size Duracale, \$3.59 each; matching pillow case, \$1.10 each; striped blanket, nylon, rayon and cotton blend, 72"x90", \$10.95. Fieldcrest.

Right:

Bed, brass headboard, walnut slats, oil finished; 54" wide; designed by Milo Baughman. Cassard & Walker (through decorators).

Sheet and pillow cases, "Grecian Rose." Pink percale with pink and white woven border. Sheet, 81"x108", two pillow cases, \$8.95 a set. Dan River Textiles.

Blanket, "Lamar," all wool. Siamese Pink; 65"x90", \$32.50. St. Marys Woolen Mills.

Neck roll with music box, nylon slip-on cover, \$9.95; satin eye shade, \$2.75. At Schoenfeld Linens, 50 East 57th St., New York, N. Y.

Page 67, top, right:

Headboard, rattan inside peel and core, natural finish; 48" high, 39" wide, \$48; peacock chair, natural rattan, \$65. At Mayhew Shop, 603 Madison Ave., New York. Carpet, "Rajah," Spunvis rayon in carved diamond pattern; 4'x6', \$32.50. Needlepoint Rug Mills.

(Continued on next page)



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Russell Gardens	126	Shopping Around	78-106

BAKER



SHOPPING INFORMATION (Continued)

Sheets, "Flower Fantasy," hand screen printed in four colors on white percale; 72"x108", \$3.98 each; matching pillow case, \$1.19; matching cotton blanket, 72"x90", \$4.98. Solid color cotton blanket, 72"x90", \$4.98. Cannon Mills. Dust ruffle, single or double size, \$7.98; cafe curtains, "Flower Fantasy" (match sheets, pillow case), \$5.98 a pair. N. Sumergate & Sons.

Bed tray, white wicker frame, Formica top, \$24.95. At Hammacher Schlemmer, 145 East 57th St., New York, N. Y. Place mat, \$2.50; napkin, \$1.25, both handwoven, from Sweden. "Verra" Finnish juice glass, \$1.20; "Ingrid" stainless steel teaspoon, 70c; matching butter knife, 80c; buffalo horn spoon, 90c; Danish stainless steel salt and peppers, \$2.75 a pair; Italian coffee cup, \$2.50. Schoenwald German white china: sugar bowl, \$2.75; salad plate, \$1.25; bread and butter plate, \$1. Arabia egg cup, 70c; Finnish vase, \$25. Table, Danish teakwood, nest of three, \$115. White porcelain lamp base, \$30. At Bonniers, 605 Madison Ave., New York, N. Y.

Bottom, left:

Headboard, white and gold fretwork, Jacques Bodart (through decorators). Sheet, "Cornflowers" print on Supercalc: 72"x108", \$8.95; matching pillow case, \$2.95. Wamsutta Mills. Blanket, "Famous," 65"x90"; all wool with self stripe acetate satin binding; \$24.50. Kenwood Mills.

Center:

Headboard, wrought iron, 39" wide, painted any antique color to order, \$200. At Doris Dessauer, 228 East 51st Street, New York, N. Y. Blanket, Purrey "Pink Carnation," 72"x90"; rayon and Orlon; \$12.95. Chat-ham. Sheets, Dacron angel crepe, 72"x108", \$7.95; pillow case, \$4.95. John Matouk.

Right:

Headboard, painted blue and white frame, white cane panel, 60" wide. Cas-

sard & Walker (through decorators). Sheet, Dacron angel crepe, twin size, fitted bottom, \$5.95 each. John Matouk. Pillow case, "Field Flowers," all over print on percale, \$1.39 each; blanket, "Field Flowers" wreath print, cotton, 72"x90", \$4.95. Fieldcrest Mills.

Page 68:

Furniture: "Goldenaire" sandalwood mahogany bed, dressers, desk, nightstand. Kent-Coffey Manufacturing Co. Wallpaper, "Florentine Fresco," gold and black on white, \$2.70 a single roll; solid Sky Blue, washable, \$2.70 a roll. Imperial Wallpaper & Color Corp. Bedspread, "Patrician," H&G Larkspur, Cerulean, Hyacinth and Blue Mist geometric pattern; single or double, \$9.98. Monument Mills. Rug, "Super Chantwist," cotton loop; H&G Smoked Pearl; 9'x12", \$69.50. Patcraft. Box, wood inlaid, from a collection at Parzinger Originals, 441 Madison Avenue, New York, N. Y. Crystal ball clock, 8-day movement, \$385 including Federal tax. At Milton Schepps, 554 Madison Ave., New York, N. Y. Chair, black leather seat and rail, \$315. At Georg Jensen, 667 Fifth Ave., N.Y. Molds, hand carved wood, from a collection at 18th Century Shop, 1024 Third Avenue, New York, N. Y. Light fixture, solid brass, \$130. Finland House Lighting Corp. Desk accessories, black leather with brass trim: blotter pad, 20"x34", \$20; appointment pad, \$19. At Mark Cross, 707 Fifth Ave., New York, N. Y. Lamp, black marble base, translucent linen shade, \$108. At Hansen Lamps, 978 First Ave., New York, N. Y. Print, Picasso's "Harlequin à Cheval," \$68, framed. At Raymond & Raymond, 40 East 52nd St., New York, N. Y. Ash tray, from a collection of Italian imports at Macy's, New York, N. Y.

CORKSCREW (Continued from page 103)

are thousands of casks of wine and racks and racks of bottles waiting to be packed.

I remember one cold morning last winter when I walked through the cellars of Barton et Guestier and there saw in the racks some very old and rare clarets that had come from the wine cellar of the late King of Spain. That same day I stood at noon in the packing room of another cellar and watched a group of workmen at an enormous fireplace grilling sausage and heating soup for their lunch. On the warehouse floor were the bottles of wine they were to drink with their food. Each workman is allowed a bottle a day, a precaution that discourages him from helping himself from cask or rack. Who could resist the temptation?

The shippers whose warehouses line the waterfront do a vast business in buying wine in

bulk from small growers in the Bordeaux area. These wines are sold as regional wines with labels showing the name of the shipper, the district and sometimes the commune. The leading Bordeaux districts are: *Médoc*, famous for reds; *Graves*, known for both reds and whites; *St. Émilion* and *Pomerol*, producing reds; and *Sauternes* and *Barsac*, famed for sweet whites.

Some of the outstanding shippers of these regionals are Barton et Guestier, de Luze, Eschenauer, Cruse et Fils, Calvet, and Kressmann. Another clue to reliability is provided by a group of shippers who have banded together to enforce high standards. They have added a label at the neck of their bottles marked *ADEB*. Look for this when you buy a regional Bordeaux.

END PART I

Part II, Wines of Bordeaux, will appear in our March issue.

MARCH

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House & Garden

The Easy Elegance of White in Decorating



PLANNING YOUR ROOM AROUND A RUG • LESSONS IN CHARLESTON GARDEN



A Guide to the Arts of Living Vol. 111 No. 3

White keys a living room that expresses a comfortable new formality. An antique pine cabinet for a collection of faïence and a screen made from old Italian church doors are shown off by white walls. To play down the size of large pieces in a conversation group, couches were slipcovered with white handwoven linen, chairs covered with a handblocked French cotton print. Sofa pillows and seat pads pick up print colors. Photographed in the home of Mr. and Mrs. Francis Martin Jr., Burlingame, California. Decorator: Michael Taylor, A.I.D.

57 The easy elegance of white
58 White works wonders with any period
or color
62 How to make a point of white in a room
81 21 ways to plan your room around a rug
82 Let shape and color play up
room details
84 Choose rug patterns with a purpose
86 New rug styles for spacious rooms
88 When a rug is a work of art
167 A primer on rugs and carpets

64 Formality in architecture
64 A formal house with New England roots
68 A formal house gracefully Georgian
72 A modern expression of the formal house
100 Casting new light on the window

- 91 New importance for climbing roses
- 95 Lessons from old Charleston gardens
- 102 Gardener's Month
- 162 Grapes on the line
- 164 Gardener's books

60 Fresh approach to the all white table
61 The seated dinner returns
143 Lamb Cook Book *by James A. Beard*
155 Corkscrew: The great wines of
Bordeaux: Part 2

99 A kitchen for creative cooking

49 H&G's Travelog
77 Tales of Rome by *David Seymour*

20 Bookshelf
22 Home Screen: Old, old movies in the
new, new medium *by John Sharnik*
24 Turntable: The engaging music of
Spain *by Roland Gelatt*
34 Art: The changing order in the world
of art *by Emily Genauer*
36 Antiques: China Trade Porcelain
by Alice Winchester
38 Antiques: Questions & Answers
by Felicia Marie Sterling
50 Letter from Paris

25 People in H&G
51 H&G's Newsletter
55 An editorial
56 We are fashioning a new formality
by Russell Lynes

106 Shopping Information
108 Shopping Around with Ann McLaughlin
169 Your Advertising Index

HOUSE & GARDEN, MARCH, 1957

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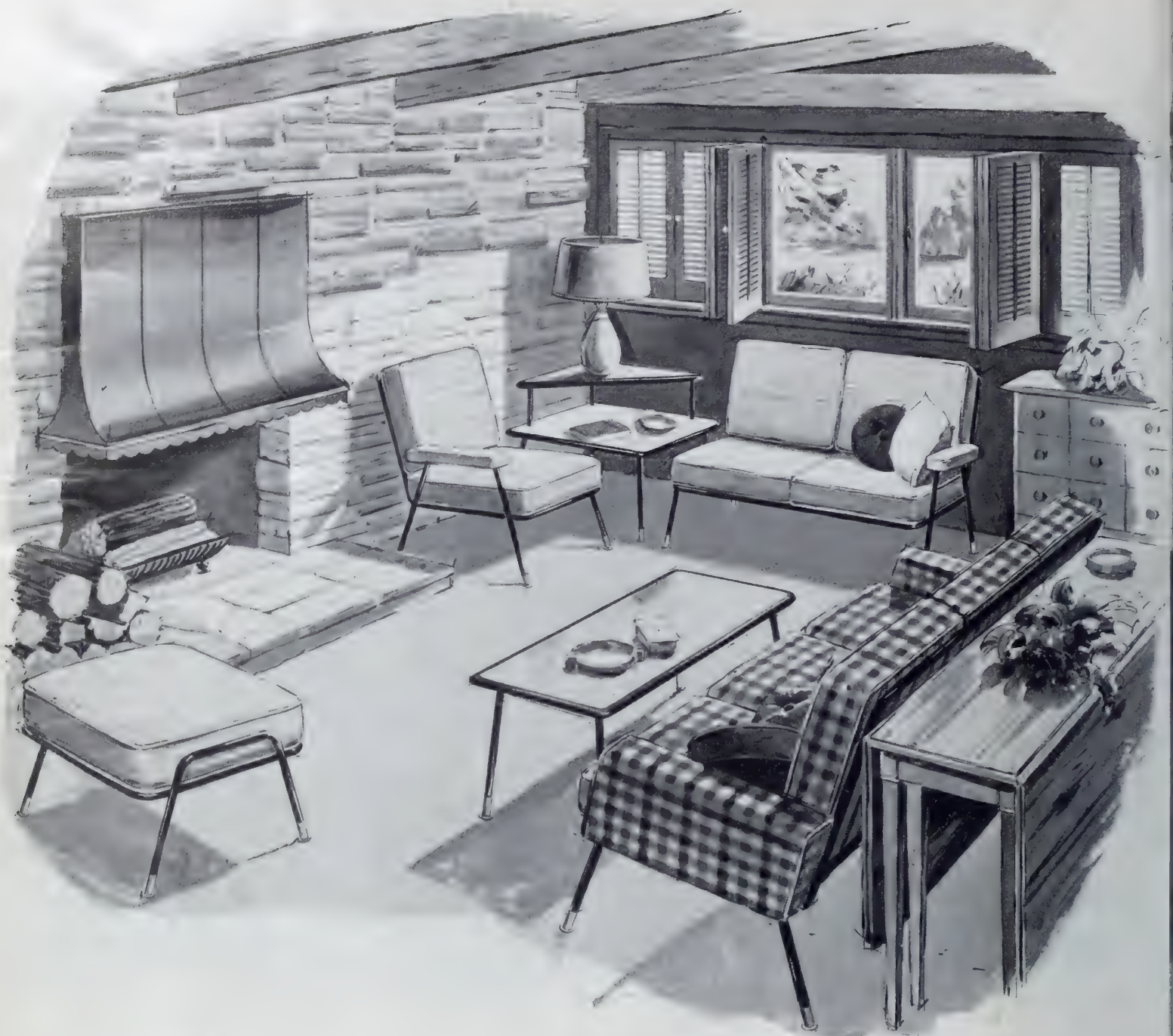
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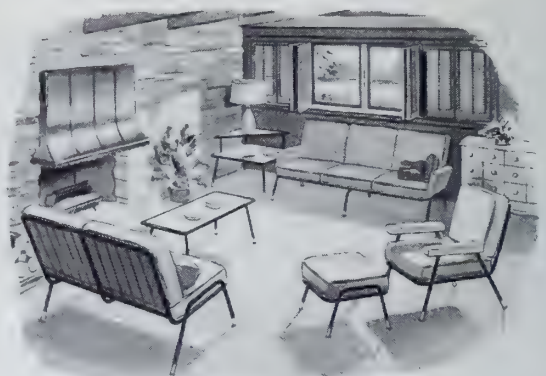
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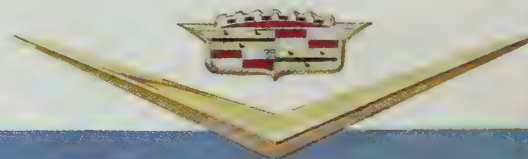
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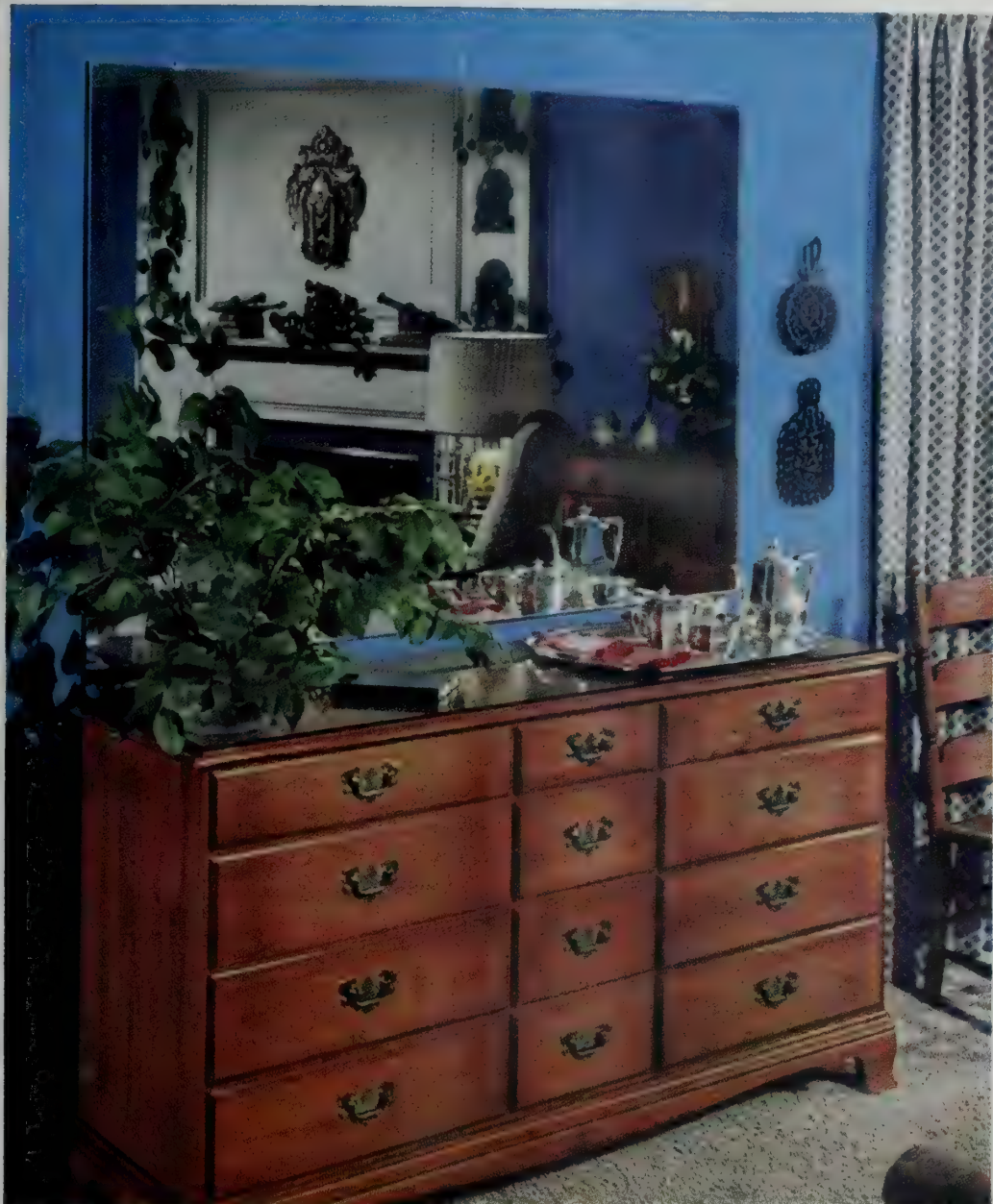
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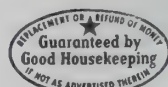
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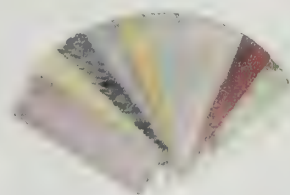
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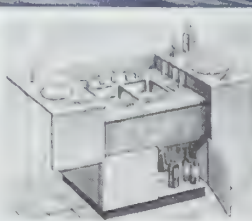
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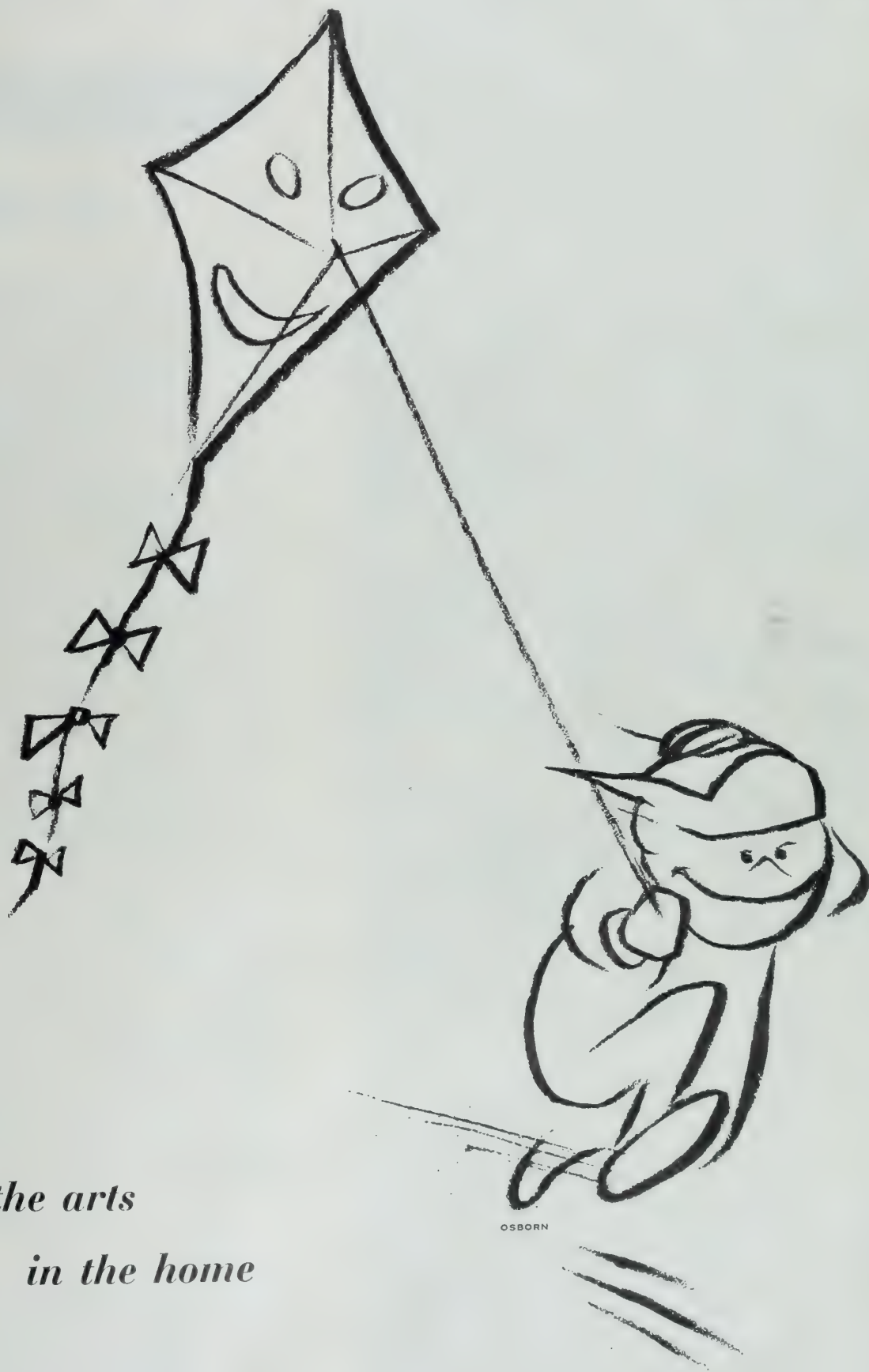


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MARCH 1957



*A section
on the arts
in the home*



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Bookshelf

A PERCEPTIVE POET

Book reviewers do well to set aside their literary enthusiasms, like cheese, in cool, dark places to ripen. The temptation to boast of them before they have aged and established their worth is hard to resist. Foisting fresh genius on the public is a heady occupation, but risky. Better, if not valorous, to be late than lonely. This precaution observed, we turn with untroubled conscience to H. L. Davis' new novel, *The Distant Music* (William Morrow, \$3.95). More than 20 years have passed since his *Honey in the Horn* first sparked our enthusiasm, and time, we find, has not damped it.

On the jacket of *The Distant Music* the publisher, exercising a restraint commendable but rare in the trade, speaks of Mr. Davis as a novelist of "curious excellence." The "excellence" was apparent from the start; it glowed in the freshness, the humor, the poetic perception of *Honey in the Horn*, in its vivid recreation of the Old West as it must really have been. About the "curious" we are not so sure. Perhaps it is the publisher's diplomatic way of stressing Mr. Davis' originality without stooping to invidious comparison. We, on the other hand, are untrammelled by the protocol of Madison and Fourth Avenues and can speak bluntly: Mr. Davis is the most original novelist in America today.

Indeed, originality has brightened the pattern of his life as it has his books. A professional typesetter at the age of nine, one-time shepherd and cowboy, erstwhile deputy sheriff, he was inspired, by what divine afflatus only the Lord knows, to become a poet. (His classical preparation for the art was confined to five years in a frontier public school.) As long ago as 1919 he won a prize from Chicago's old *Poetry Magazine*, a touchstone of success in those days, and *Honey in the Horn*, which flashed through the dreary proletarian yearnings of the mid-'30s like a brilliant jewel, captured both the Harper and Pulitzer Prizes. Because originality is an organic part of his being and not the product of conscious striving, it has flowed unchecked through the years to *The Distant Music*.

Set, like his other novels, in the Pacific Northwest, *The Distant Music* follows three generations of the Mulock family from 1858 to the present while they cling to a piece of land on the Columbia River. Determination to hold land is an ancient theme in fiction of the West, and it has produced a cast of stock types: the formidable progenitor crushed by the effiteness of his grandchildren; the wind-

Books

TV by John Sharnik

Music by Roland Gelatt

Art by Emily Genauer

Antiques by Alice Winchester

Q. & A. by Felicia Marie Sterling

Paris Letter

EYES THE WEST

dried matriarch who has seen the romantic dreams of girlhood swept away in sandstorms; the stubborn ploughman (usually of Norwegian or central European extraction) who defies the local cattle baron and submits to unending toil to build a new land of homes, of churches, of families enjoying their democratic birthright. None of these clichés will you find in *The Distant Music*.

There was nothing formidable about old Ranse Mulock (except the time he shot a defenseless Indian); his wife never was much good, and the scions all turned out, in their different ways, to be about as cantankerous and untamed as the Old Man, no more and no less. Mr. Davis never has been an unqualified admirer of the sturdy ploughman (he knows too much about the Old West for that), and the noble Redman does not wash any more frequently in Mr. Davis' novels than he did in real life. As for democracy, well, the human trash that drifted to the Frontier hoping to sneak a crumb here and there had to suffer along with the industrious and sometimes, if their luck was running, even managed to make a strike. You couldn't ask more of democracy than that, could you? "Populating a new country was not a ceremony that ever got carried out on tiptoe," Mr. Davis says, and those who look for white knights (or Red ones, for that matter) in his new book will be disappointed.

What the reader will find is a rich collection of minor characters drawn with coruscating insight and not from a textbook of psychiatry; an almost unimaginable artistry that compresses 100 years into 331 pages without seeming to skip anything; an earthy understanding of human foibles and perversity. In their trivialities, their ambitions, their disappointments, their cruelties and their crimes, even on the rare occasions when they hear dimly a few sweet notes of "distant music," Mr. Davis' people live the lives that always have fascinated William Faulkner. But while Faulkner creates psychological straw men and unveils them with involute, polysyllabic cries of discovery, Mr. Davis goes to warm flesh and blood for his research.

It is this quality—plus the happy fact that he was himself a part of the Old West in its last days—that makes Mr. Davis invaluable, if not indispensable, to our literature. The Old West was our great romantic period, one of the world's greatest, but it has gone. Frontiersmen preferring heartier pursuits, it produced no body of literature of its own. Easterners, however (Continued on page 165)



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Home Screen

THE OLD, OLD MOVIES IN

By John Sharnik

According to one glum school of thought in the industry, your choice of original television entertainment in the foreseeable future will have shaken down to a couple of big variety shows, some long dramas, and such forms of athletics as bowling, boxing and the political campaigns. The rest of the time, adherents of this theory predict, you'll be watching *second-hand* material: full-length movies of a couple of years ago.

I don't happen to belong to that school of thought, partly because I'm too lazy and too cautious to subscribe to firm predictions about television or anything else. Neither am I terribly depressed at the prospect, though my typewriter is in fief to television five days a week. At least we'd be relieved of some current eyesores like those situation comedy series, that have been cluttering up the channels all these years. Better Lynn Bari and John Boles as they were, I say, than Charles Farrell and Gale Storm as they are.

Hollywood re-runs are hardly a new phenomenon in television; they are as much a part of the tradition as Betty Furness and the animated cigarette pack. If you're wondering why all the ballyhoo about old movies lately, why they somehow are becoming less old and more frequent, the explanation is to be found in simple economics. For one big thing, they have come to be a lot cheaper to present to you than any live show with stars or titles of comparable drawing power. To the independent stations, especially, they are a godsend—in the words of one representative, "our only means of bucking the networks."

Some months back, when WOR-TV, an independent that has to buck the networks right on their own home grounds in New York, exhibited *King Kong*, that aboriginal of all monster films, it drew an unbelievable rating of 129. The curious mathematics of this particular rating system seemed to mean that the picture had been watched by about one and one-third times as many viewers as there were in the whole audience. Palpably an exaggeration, but not by much, as it turned out on a special check of the figures. It appeared that three-fourths of the potential audience had actually seen the show—a huge proportion in itself—and that many had seen it two or three times.

I was one of the peccant who helped kite the *King Kong* rating. I saw it twice, both times to my wife's dismay and to the delight of our eight-year-old, who chuckled all through the parts that I'm sure terrified the adults and kids of two decades ago—the monstrous ape clambering up the hotel walls toward the heroine's room, crunching the rickety old biplanes that assaulted him as he teetered on the pinnacle of the Empire State Building. We all, including my wife, have been pretty good customers of the old movies ever since.

The good ones, the ones you remember with the special fondness that attaches itself to a good story or a good performance enjoyed at an impressionable age, still seem pretty good: Dietrich in *The Blue Angel*, John Garfield in *Body and Soul*, Olivier and Joan Fontaine in *Rebecca*. The faults of the bad ones are magnified, on the other hand, by age and the intimacy of your living room. If you used to wonder how Hollywood ever got away with those light comedy romances-cum-music in the '30s and '40s (you know, Betty Grable as a hardworking kid in the chorus, Carmen Miranda or some such as the comic sidekick), you'll be even more perplexed now. This sort of thing suffers uncouthly in translation to the TV screen. For one thing, you're so close to it that the terrible defects of characterization (by which I mean total lack of it) and the utter dissimilarity to life are more apparent than ever. For another, the sheer noise and frantic motion that substituted for story and character are especially annoying when they are going on in the confines of your own home. It's something like being host to a gang of teen-agers of the leather jacket subspecies.

But even many of the bad old movies have a certain clinical interest, if not fascination, as personal history. If you want to be reminded, sometimes painfully, of some of the curious viewpoints you may have shared in a not-so-distant phase of your life, take an old movie every time.

World War II, for instance—that's a phase of the past that you can hardly escape reliving nowadays, if you have your TV set on. There seem to be whole libraries of leftover wartime films that I never even heard of. Where did

THE NEW, NEW MEDIUM

they ever get enough young men to act in all those movies while there was a war on?

I remember wondering during the war whether some of our attitudes and exertions on behalf of it would seem as quaint afterwards as the World War I slogans, the Liberty Bond drives and the uniformed girl entertainers looked to the between-wars generation. The answer is yes, they do. You can hardly help feeling a little incredulous, sometimes embarrassed but still nostalgic, when confronted with, say, a frowzy-haired, short-skirted heroine putting fingers to lips and nodding meaningfully at the sign, "A Slip of the Lip May Sink a Ship" . . . with portrayals of Germans as sadists possessed of sciences now attributed only to creatures from outer space . . . portrayals of Japanese that aren't portrayals at all, but only doll-like images of cruelty . . . intensely bitter references to sugar hoarders and gasoline wasters . . . and dialogue strongly suggesting that the defeat of Hitler and Tojo and the homecoming of the GIs would end all the world's unhappiness.

Via the old movies, you also can take an interesting excursion back into the clichés that surrounded us in the '30s. You'll be startled, I think, at some things that you took for granted, or that simply slipped by you unnoticed. *Lady From Shanghai*, a Rita Hayworth-Orson Welles movie that I remembered from the just-prewar era as no more than an offbeat murder-melodrama, turned out, on recent small-screen review, to have been fraught with proletarian sentiments. The hero, played by Welles, is a romanticized workingman constructed on the picaresque model of the earlier Dos Passos novels, and the script is ripe with references to the evil rich, "destroying themselves, feeding on each other like wounded sharks."

There are other surprises for the old-moviegoer—some unsuspected gems in films that you can't remember ever hearing about or that you ignored when they played the neighborhood theater. *The Third Legion*, with Charles Boyer, had been around the TV circuit a good half dozen times, before I tumbled to it. What I found was a sensitive, suspenseful treatment of a theme of great moral subtlety: the decisions confronting a priest when he discovers that a supposed religious miracle was fraudulent. Again, under the unprepossessing title *Home Sweet Homicide*, I found an otherwise routine whodunit brightened by the performances of three engaging children. One was a boy of about nine with a fine command of criminological lingo and a nice offhand way of referring to deceased neighbors as "cadavers."

What with nostalgia and plain entertainment, the old movies are rewarding enough to make you (and those of us who work in it) wonder about television. It's disturbing that TV, and its audience, should fall back so willingly on the inventory of an older medium, that TV itself can't offer more in the way of competition. But at the same time the reruns themselves offer some assurances on the score. For they indicate that we used to accept as pretty good stuff some things that we just wouldn't swallow nowadays except as a matter of clinical interest. *King Kong*, if you want to know the bitter truth, is hardly less laughable than John Barrymore's performance as a tortured artist and father in *A Bill of Divorcement*.

This suggests that Hollywood has, in fact, come along some since the old days. Television—still young, as we keep hopefully reminding ourselves—may also be expected to climb. **END**

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Turntable

SPAIN'S ENGAGING MUSIC

By Roland Gelatt

Bizet's opera *Carmen*, by all odds the most successful piece of music about Spain, came from the pen of a Parisian who never once ventured across the Pyrenees. This emboldens me, another stranger to Spanish soil, to compose a disquisition on that country's music. I have not gazed upon the Alhambra; nor, to tell the truth, do I know the difference between a *zapateado* and a *fandango*; but I respond to the snap of Spanish rhythm and the bitter-sweet curve of Spanish melody. My credentials are those of the ardent amateur.

Among highbrow listeners—those who have ears only for the cantatas of Bach, the late piano sonatas of Beethoven or the string quartets of Bartok—a liking for Spanish music is reckoned at best as an amiable weakness and at worst as plain bad taste. There is no point in arguing the matter with these worthies. The best reply is to make a clean breast of it and admit that even the finest Spanish music attains something less than the ultimate of profundity and spiritual communication. Spain has produced no Mozart or Beethoven, not even a Verdi. But it has nurtured a group of composers responsible for some of the most engaging, pleasing music of the past century—a large amount of which, in idiomatic performances, is presently available on LP records.

No better point of departure could be found than the Philadelphia Orchestra's recent recording of *Iberia* by Isaac Albeniz, a prolific composer who more than anyone else instigated the flowering of Spanish nationalist music at the end of the 19th century. There were, of course, many esteemed composers of Spanish birth before Albeniz, but they had worked in a predominately neutral, international idiom, while he unashamedly turned to the popular songs of his own country and transmuted them into enduring compositions pronouncedly Spanish in flavor. *Iberia* in its original form was a set of 12 piano pieces, evocative of various Andalusian localities, which Albeniz had intended to orchestrate. Unfortunately, he had made no more than a beginning when he died in 1909, just short of his 50th birthday. His friend Enrique Fernandez Arbos, the conductor, later orchestrated five of the pieces, and recently a young

Spanish composer named Carlos Surinach has transcribed the remaining seven. The complete set of 12 is to be heard in Columbia's two-record album (M2L-237).

The Philadelphia Orchestra under Eugene Ormandy's direction sounds sumptuous, as we might expect, particularly in the well known "Fête-Dieu à Seville" and "Triana." I was most taken, though, with some of the sections newly orchestrated by Surinach; for example, "Lavapies," in which a maudlin café tune is bedecked with piquant embellishments, and "El Polo," whose frolicsome melody vibrates long in the memory. Wherever you dip into this set, you will find music of gusto and brilliant color.

In the succeeding generation many Spanish composers profited from the example set by Albeniz in developing a native musical idiom. Of this post-Albeniz group the outstanding member was Manuel de Falla, indisputably the first-ranking composer of modern Spain. Falla was a slow, fastidious workman; although he lived to the biblical threescore years and ten, he published only a handful of major works. His first important composition was an opera of the *verismo* ("slice of life") school entitled *La Vida Breve*. An excerpt from it, the Danza No. 1, has been a pop-concert staple for years, but only recently have non-Spaniards come to know the entire opera, thanks to a recording made in Barcelona with the soprano Victoria de los Angeles and the veteran Spanish tenor Pablo Civil (RCA Victor LM 6017). It is hard to take the plot of *La Vida Breve* much to heart, or to find inspired musical substance in its every measure; Falla was still feeling his way. Nevertheless, the opera's fine moments—such as its musical re-creation of hammered anvils at the curtain's rise (far subtler and more understated than Verdi's famous anvil chorus), Salud's soaring Act I aria, or the intermezzo that accompanies a panorama of Granada on a bright, sunlit afternoon—more than compensate for any weaknesses. On the fourth side of this two-record album Miss de los Angeles is heard in a selection of romantic Spanish songs such as she invariably sings at the end of a recital to dispatch her audience in a mood of happy contentment. *Hablame de amores*,
(Continued on page 33)



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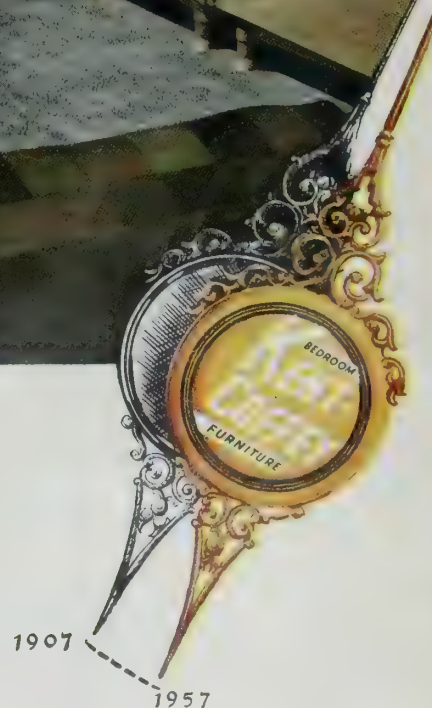
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Turntable

(Continued from page 24)

among them, is alone worth the price of the album.

With his two ballets, *El Amor Brujo* and *El Sombrero de Tres Picos* (*The Three-Cornered Hat*), both composed during World War I, Falla reached full creative maturity. In them and in the concerto-like *Nights in the Gardens of Spain* he attained a remarkable fusion of Spanish folk idiom and taut, controlled musical organization, a blend of lusty native melody and delicate Debussyan craftsmanship. It is not surprising that a Debussy specialist, Switzerland's eminent conductor Ernest Ansermet, should also be an effective interpreter of Falla, for the two composers have much in common. Ansermet's recordings of *The Three-Cornered Hat* (London LL 598) and *El Amor Brujo* (London LL 1404) are notable more for clarity of instrumental detail and rhythmic exactitude than for earthy abandon; but though they fall short of an ideal balance between refinement and swagger, the Ansermet versions of these ballets convey Falla's music more successfully than others on LP. As for *Nights in the Gardens of Spain*, a tone poem for piano and orchestra suggestive of perfumed breezes and moonlit vistas, the record buyer would again be well advised to favor the London label, on which two first-rate performances can be found—one by an English orchestra conducted by Enrique Jorda with Clifford Curzon as soloist (LL 1397), the other by a Spanish orchestra conducted by Ataúlfo Argenta with Gonzalo Soriano as soloist (TW 91019).

Falla lived until 1946, but his creative career had drawn to a close in the 1920s, just as Joaquín Turina, a younger, and lesser, contemporary, was emerging from obscurity. Turina's music is often more obviously Spanish, his thematic imagination more commonplace than Falla's; and though at his worst he descended into splashy fustian of the Hollywood sound-track variety, at best he could create tonal images that convey mood and atmosphere in masterly fashion. *Canto a Sevilla*, a rhapsodic suite for soprano and orchestra in celebration of the composer's native city, makes a good argument for Turina's gifts, particularly as performed by Victoria de los Angeles and the London Symphony conducted by Anatole Fistoulari (His Master's Voice ALP 1185). This is an imported record, one not likely to be carried in stock by most dealers; but it is worth some trouble to ob-

tain, if only for its exotic, quasi-Oriental *saeta* intoned by Victoria de los Angeles in the magnificent reedy timbre that she employs so beautifully. An abbreviated version of *Canto a Sevilla*, adequately though less distinctively sung by Lola Rodríguez de Aragón, is included along with some of Turina's orchestral pieces on London DTL 93015, and there is a highly agreeable miscellany of Turina piano music on Decca DL 9750 played by Alicia de Larrocha. Miss de Larrocha is attracting wide respect for her sensitively phrased, adept recordings of the Spanish piano repertoire.

Among contemporary Spanish composers Carlos Surinach decisively dominates the record catalogue, thanks mainly to a strong one-company campaign that has been waged in his behalf by M-G-M Records. Surinach's music is more angular in contour, more acerbic in harmony than that of his predecessors, as one would expect of a mid-20th century composer; yet its emphasis on sparkling color and exuberant rhythms is traditionally Spanish. For an introduction to his music try the *Sinfonietta Flamenca* performed by the Philharmonia Orchestra of Hamburg under Arthur Winograd's direction (M-G-M E 3435).

Hispanophile though I am, I cannot muster enthusiasm for the *zarzuela*, which is a Spanish variety of operetta. *Zarzuelas* sound to me like nothing else than third-rate adaptations of the genre perfected by Johann Strauss and Franz Lehar. That others do not share my view is attested by the LP catalogue, which lists dozens of *zarzuelas* recorded for the London and Montilla labels. *Aficionados* speak lovingly of *Maruxa*, by Amadeo Vives, though its virtues seem to me as pallid as those of any other *zarzuela*; still, I feel obliged to report that you can hear it, in a presumably authentic performance, on London TW 91017/18. For the more informal manifestations of music in the Spanish idiom I prefer blaring *pasodobles* by the Spanish Air Force Military Band as recorded by Decca in Madrid's Vista Alegre Bull Ring (DL 9806). The hard, jaunty brilliance of this music seems to consort perfectly with the place and the occasion. I should not want to hear much of it at one sitting, for its metrical pattern is of a fatiguing sameness; but in small doses the *pasodobles* of the bull ring will transport the hearer to distant arenas with almost hypnotic efficacy. END



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Art

THE CHANGING ORDER

By Emily Genauer

Our text for the month is a ringing affirmation, "The old order changeth . . ." And lest we seem too arbitrary in advancing this revolutionary doctrine, we offer three arresting news items in corroboration.

The first is deceptively simple. It comes as an announcement from the Morgan Library that it will celebrate its 50th anniversary with an exhibition called "Treasures from the Pierpont Morgan Library," which will tour the United States in 1957. Scheduled for the Cleveland Museum of Art through March 2, it will be on view from March 11 to April 10 at the Art Institute of Chicago. Thereafter it will travel to San Francisco, Los Angeles, Kansas City, Houston and Boston.

So much for data. The news behind the news is that as a result of the library trustees' decision to put the show on the road, as it were, millions of Americans will this year be seeing on their home grounds a \$4,000,000 sampling of actually priceless and irreplaceable old-master drawings, manuscript illuminations going back to the Middle Ages and original literary manuscripts and early printed books that never before have left their permanent home in New York City and for three decades could not be seen by the general public at all.

What Pierpont Morgan, the detached autocrat, the "modern counterpart of a gorgeous Renaissance prince," as he is described by one biographer, would have thought of shuttling his treasures about the country for the pleasure and profit of Kansas City housewives and school children in Texas, defies imagination. For years after he built the library's marble, neo-Renaissance palazzo in 1907 next door to his Victorian mansion in New York's fashionable Murray Hill district, he permitted none but his family, friends, and a few scholars to view his collections.

At his death in 1913, Morgan, whose appetite for art was as boundless as it was for wealth and power, left a collection estimated to be worth over \$60,000,000. His prodigality drew art dealers and antiquarians in a never-ending procession from all over the world to lay their wares at his feet. Many of his treasures went to museums. Others were subsequently sold by his son, J. P. Jr., to whom he also

left the library itself, which, even after these dispersals, still remained an incredibly rich reservoir overflowing with two kinds of objects. There were treasures whose appeal was primarily to the eye (principally illuminated manuscripts, prints and drawings), and those which appealed chiefly to the mind (autographed manuscripts, letters, documents, and printed books). The son from time to time made additional purchases to round out the collections. But for 11 years after the elder Morgan's death they remained a private assemblage.

Not until 1924 was the library incorporated as "a public reference library," but it was still open only to scholars "and to such persons as are duly credited."

In 1938, however, the doors were thrown open to the general public. Well, maybe not quite thrown open. The great bronze portals, like the whole atmosphere of the library, still are too formidable. Despite the fact that its contents are now open to the public free of charge, and that from time to time the Library presents special exhibitions of enormous interest and quality, relatively few persons have ventured beyond the grilled iron gates (about 30,000 a year in a city where the Metropolitan Museum frequently has an attendance of over 20,000 on a Sunday afternoon).

It is partly to overcome this timidity that the museum's trustees have determined on the mountain-to-Mahomet program which is sending 108 of its choicest treasures out where the American public may see them in familiar settings. Included are drawings from the hands of Rembrandt, Dürer, Breugel, Rubens, Van Dyck, Fragonard, Watteau, Gainsborough; a collection of psalters and Bibles exquisitely copied as long ago as the 9th century by monks who illustrated their manuscripts with enchantingly imagined religious scenes, bright with color and much gold; early books including the first Bible ever printed, by Johann Gutenberg in Germany in the middle of the 15th century; books whose covers of gold, silver, or ivory are encrusted with precious jewels.

But it is not impossible that what visitors will find most moving of all are the original manuscripts—written, scratched out,

IN THE WORLD OF ART

and altered in the writers' own hands—of some of the greatest poems and prose in the English language. Among them is John Keats' first version of *Endymion*, in which one may see how the unforgettable lines beginning "A thing of beauty is a joy forever . . ." were written, seemingly, in great haste and with little reflection, yet with such clarity and assurance that only a single word or phrase had to be altered here and there. There is Dickens' blotted, scrawled, much crossed-out manuscript for *A Christmas Carol*, along with Thoreau's *Journals*, Pope's *Essay on Man*, Scott's *Ivanhoe*, and Thackeray's *The Rose and the Ring*, with his own charming illustrations.

The second item which proveth our text that "the old order changeth . . ." also has to do with a 50th anniversary celebration. A half century ago the Corcoran Gallery of American Art, in Washington, D. C., instituted its famous series of Biennial exhibitions of contemporary painting. The gallery felt the country was overly impressed with European culture and it sought to establish "the just claim of American art to rank with the best art in the world" and to "encourage its further development . . ."

The Biennial exhibitions still are presented because the Corcoran Gallery rightly feels that American artists need even now all the encouragement they can get, and because the public's appetite has been so whetted.

This year the gallery decided to supplement its survey of contemporary painting with a round-up of the works to which juries of outstanding artists and museum authorities had awarded the \$2,000 first prizes since the series was inaugurated in 1907. Along with the prize-winners were assembled some of the also-rans. (The whole selection, including examples of American painting today and prize-winners and dark-horses of the past, remains on view at the Gallery in Washington through March 10, and may be seen at the Toledo Museum through the month of April.)

It is in this backward look at past awards that we find irrefutable evidence of change in the old order. Many of the early prizes went to artists whose names rarely ever turn up today on the rosters of big national exhibitions, even

those assembled as 20th-century retrospectives. Among them are Willard Metcalf, Edmund Tarbell, J. Alden Weir, Frank Benson. And many of the artists singled out by juries of experts over the years for second, third and fourth prizes are entirely forgotten today.

Take the first exhibition as a case in point. It included the works of 288 painters counted good enough for representation in this significant event. The names of more than 200 of them are as meaningless today as so many entries in a telephone directory. Only about 80 are still familiar, and of these perhaps 25 still carry some importance. About 10, including John Sloan, Ralph Blake-lock, John Singer Sargent, Childe Hassam and Mary Cassatt, are deemed artists of consequence, though the juries awarded them no prizes. Of the whole 288 only two—Thomas Eakins and Winslow Homer, neither of whom won any prizes—may be regarded as artists of the first rank.

Now these are fairly chastening statistics. What shall one say of real values in art when men who presumably were experts in their field didn't recognize the best of their time when they saw it, and when so much they did single out has since passed into limbo? It gives one pause—but not for long. Statistics do not quite tell the story. To begin with, jurors, like everybody else, are the products of their own time, their tastes and their thinking fashioned by contemporary currents. Metcalf's *May Night*, first prize-winner of the first show, a picture of a wraith-like figure hurrying across a moon-lit, lilac-shadowed lawn to a great columned mansion, seems sweet and sentimental to our eyes, rather like a scene in a play set in the ante bellum South. But remember that when the jury singled out the Metcalf and overlooked in the same exhibition Winslow Homer's bold and vigorous seascape called *Moonlight—Wood's Island Light*, it was expressing the still-hesitant but lively interest American artists of the period were only then developing in French impressionism. Homer, on the contrary, worked in a bold, forthright, naturalistic style which wealthy collectors, deaf to "isms," were willing to buy for as much as \$5,000 a picture.

If Redfield's *The Island*, which won first prize in 1909, (Continued on page 166)

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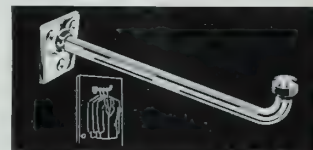
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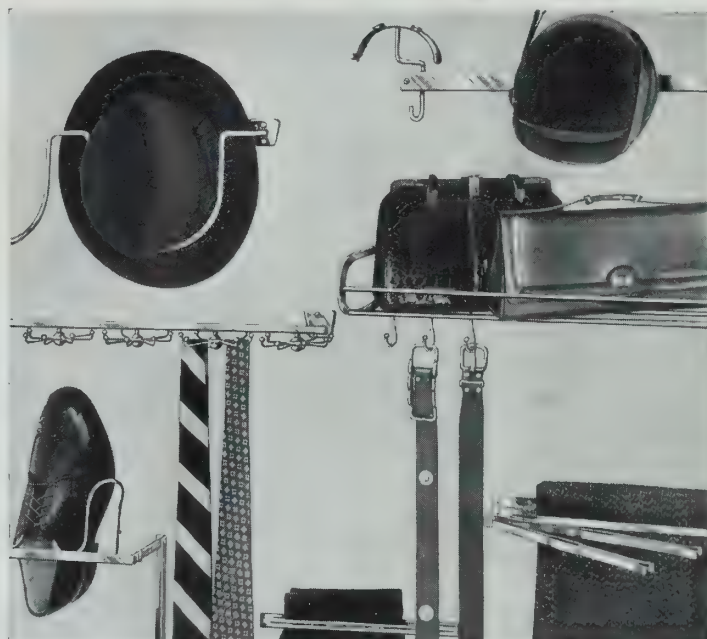
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The word china, which once



The American eagle was frequently used as a motif on China trade porcelain. Here it is handsomely depicted on a coffee pot of typical 1810 form.

was applied only to ware made in China, where porcelain originated, has become a catch-all in our language. We also have the name Oriental Lowestoft, by which the china made for export was long known: it is a curious blend of East and West and a misnomer, too. Many people have adopted a more cumbersome but more precise title: Chinese export porcelain. Better still is the name China trade porcelain, which is simple and explicit and calls up romantic visions of the days when sailing ships, beating their long and hazardous way around the Cape of Good Hope, brought back the wonders of Cathay to enrich the minds and homes and coffers of the Western world.

The China trade went on for centuries. Led by the Portuguese in the early 16th century, Spain, Holland, Sweden, England and other European countries established their East India companies and sent their ships across the seven seas. By the late 1700s 13

different nations had set up places of business in Canton, the only Chinese port open to trade. These agencies, known to the Chinese as hong, and to the Westerners as factories, occupied buildings side by side along the waterfront, each flying its national flag.

Americans could not enter directly into this profitable trade until after the Colonies became independent, but hardly was the Revolution over before American merchants turned their eyes and ships to the East. The first to venture in that direction was the *Empress of China*, a former privateer, which sailed from New York to Canton in 1784. Others followed soon, from New York and from Philadelphia, Providence, Boston, Salem and other ports. By 1790 28 American ships had made the voyage. Before 1800 one merchant trader alone, the great Elias Hasket Derby of Salem, had sent out ships on 45 voyages. By then the China trade was the most profitable branch of American shipping, and with the development of the swift clipper ships it threatened the monopoly of Britain's Honourable (and huge) East India Company.

Half a century later the great, colorful days of the China trade were over, but literally tons and tons of porcelain from China had come into American homes. Old shipping records list such quantities as "90 half-chests, 25 boxes, 200 rolls of chinaware," and "350 Table Services . . . 240 Tea Sets . . . 370 Bowls . . . 600 Sets of long Dishes . . ." and a single table service would have as many as 350 pieces. So it is not surprising that a fair amount of the ware survives today, some still in the families for whom it was made a century and a half ago.

Much of it has simple floral decoration in naturalistic colors and designs—swags, sprigs or small bouquets. A more complex and very popular floral pattern known as Fitzhugh (probably a corruption of Foochow) has a border of latticework, pomegranates and butterflies, with four groups of flowers or emblems in the center; it is found in sepia, orange, and green as well as the more usual blue.

Perhaps the commonest types of China trade porcelain found in this country are those known as Canton and Nanking; the two are rather similar but Nanking is finer china and is usually gilded.

PORCELAIN By Alice Winchester

The decoration of both is in under-glaze blue. On Canton ware it con-



George and Martha Washington owned this Canton ware made about 1780, now in the Smithsonian Institution. Design inspired English willow ware.

sists of a lattice border with an island scene, which was the inspiration of the familiar willow ware made in England but was itself probably inspired in the first place by an English design. These wares in a stock design were less costly than special-order pieces and were very popular in the first half of the 19th century.

From about 1785 to the early

1800's other types of greater historic interest were brought here. A favorite border design was dark blue with gold stars, and frequently pieces were marked with a monogram, shield, or crest. The latter were usually pseudo-armorial, made for someone who bore no coat of arms, but there are American armorial pieces that belong in the class of the rare and historic.

The American eagle, from the Great Seal of the United States, is a particularly prized armorial device. Examples are varied but not common. Some of the spread eagles are gorgeous creatures finely painted, with shield, arrows and olive branch; some are so scrawny they look like sparrows. The models that the Chinese enameled copied were often, no doubt, American coins in gold or silver.

Arms of the states of New York, Pennsylvania, and New Jersey were also painted on this ware, probably copied from drawings or
(Continued on page 40)



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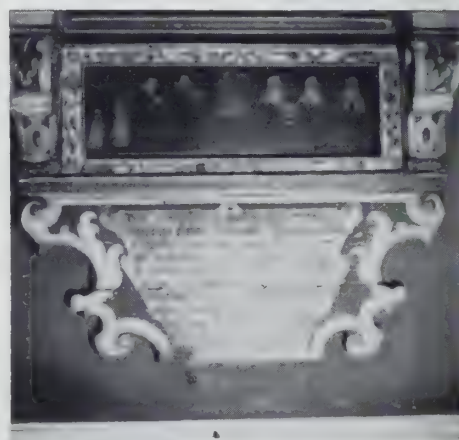
Copeland & Thompson, Inc., 206 Fifth Ave., New York 10, N. Y.

MADE TO USE AND ENJOY

Antiques

QUESTIONS &

This column is devoted to questions about old things. Letters will be answered either on this page or by mail. No attempt at evaluating antiques will be made. One question to a letter, please.



This wooden plaque with panel painting was found in Bucks County, Pennsylvania. Enclosed is the German text. Can you tell me what it is?
A.M.C.—New Hope, Pennsylvania

The text identifies it as a memorial to Casper Baumemüller deceased August 11, 1618, at 70 years of age. Judge and mayor of Gröningen, now the Netherlands, he also was representative in Parliament for the State of Württemberg. Likely this memorial once hung on the wall of a church. Similar ones may still be seen in churches in the Netherlands.



What can you tell me about this silver and copper chalice which stands 27½" high and has an inscription from Exodus 30:34 in Hebrew script?
J.M.H.—Pecos, Texas

The heroic size of your cup denotes a ceremonial object probably used in a synagogue. Without maker's or town marks on the silver, a country or date cannot be attributed. It might have been used for the Habtalah service at the ending of the Sabbath on Saturday night.

Please tell me about this crest on our Sheffield tea and coffee service.
T.G.T.—Nacogdoches, Texas



The combination of scimitar, arm and coronet does not seem to exist in heraldry. About 75 families of Great Britain and Ireland have used the device of an armored arm and scimitar but without coronet.

ANSWERS By Felicia Marie Sterling



Can you tell me anything about my pair of not quite identical bronze candelabra?

H.C.G.—Lake Wales, Fla.

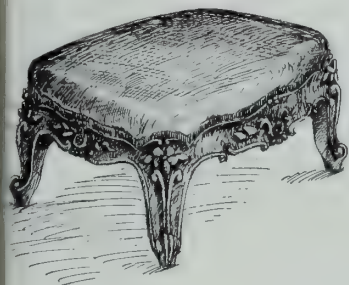
The Irishman's head in the center of the shaft and the "Little People" below obviously spell out some Hibernian theme. The abundant grape motif was used in British productions and is characteristic of the late 19th century.

SHREVE, BROWN & CO

(—Eagle)  BOSTON COIN

I inherited a coin silver tea service of five matched pieces. Can you establish the date from the marks given? *G.R.H.—Nashua, New Hampshire*

Jones, Shreve, Brown & Co. were Boston silversmiths of 1845-57, succeeded by Shreve, Brown & Co. 1857-60. Four of your pieces were made in the former period, the matching fifth in the latter.



Deeply carved with remains of gesso and gold leaf, this stool has the name Pihouee or Fihouee stamped on the frame. Can you identify it?

H.C.B.—Jacksonville, Fla.

Your footstool is a convincing example of Louis XV style, but the name is not of a known 18th century master. A later craftsman may have stamped it in an "antique" manner.



I have a china bowl with pedestal base and this mark. How old is it? *F.S.—St. Louis, Missouri*

We are unable to set an exact date. Alfred Meakin & Co. have a pottery in Tunstall, Staffordshire, a factory founded in 1881.

My grandmother's blue and white oval platter has a scene showing a boy being whipped by a knight. This caption appears on the back.

R.C.—Caracas, Venezuela

The caption was used in the Don Quixote series of designs made by Ralph and James Clews of Cobridge in the 1820s-30s for Blue Staffordshire ware.



There are traces of paint or lacquer on this 17½" wooden figure. Who was the woman depicted?

E.W.—Springfield, Mass.

This early 18th century figure represents a Hindu female divinity, or Devi, from India. Its vanished ornamentation may have indicated its place of origin more specifically.



BEFORE

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WALL
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AND

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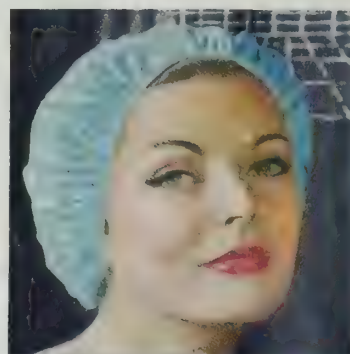
FLORAL SILHOUETTE; pastels on black or white taffeta. About \$9.



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Letter from Paris

Prepared by the Editors of

MAISON & JARDIN

In Europe fairs and exhibitions play a much bigger part than they do in America, and some annual or bi-annual events date back many centuries. Paris has more than its share; year after year the public faithfully comes back to the Ham and Junk Fair on the sidewalks of the Bastille, to the Gingerbread Fair at the Porte de Vincennes or to the machinery shows on sprawling grounds at the Porte de Versailles. When the subject has attained a certain cachet, the show ceases to be a fair. It becomes a salon and takes place on the Champs Elysées, under the glass domes of the Grand Palais.

No salon seems more popular among Parisians than the February *Salon des Arts Ménagers*. The "household arts" are the subject of the show. Last year 1,200,000 Parisians bought tickets at a dollar each to take a look at what was new in the world of pots and pans. This *salon* has existed for 26 years and even managed to limp through the Occupation, but its boom is strictly post-war. The number of exhibitors and visitors increases every year, to make it the great popular event of the Paris winter.

This intense interest in modernization of the home is news in continental life. A prewar French kitchen more often than not was a hole of Calcutta from which emerged marvelous food in defiance of all ideas of labor saving. Even today only 27 per cent of the apartments in Paris have a separate bathroom. (But almost every bedroom has a wash basin and hidet behind a chintz covered screen.) The French homeowner spends proportionally far more of his income on beautiful furniture, china, linen and food than the American dreams of doing, but up to now what happened behind the pantry wall was good enough for the servants—there was a plenty of them to be had.

By American standards there still is a plenty, but they are much more expensive than before. During the Occupation a great many thousand *bourgeoises* who had to sweat it out in their own kitchens for the first time in their lives learned a few facts of domestic life. They were all set for the post-war appearance of the functional kitchen and found it a revelation. Architects and decorators now say

that the first money spent in any new or remodeled home is on a *cuisine américaine*.

The American influence extends far beyond floor planning. French foreign exchange laws allow few actual importations, so whole new manufacturing industries have sprung up. New American ideas in equipment are picked up in fairly swift order. The other great source of novelties is Switzerland. Naturally French invention has not been completely idle, but on the whole the French engineers have been busy cutting down the time-lag caused by the war. In the refrigerator field alone American companies manufacturing in France include Frigidaire, General Electric and Westinghouse. The very latest American refrigerator models with deep freeze compartments are not useful here because deep-frozen foods are unknown, but there do exist boxes suitable for every purse.

Electricity is much more expensive here than in America and electric stoves have less success than the refrigerators. We say "electricity for cold; gas for heat." Gas stoves dominate the market for apartment kitchens, but in big houses the Cordon Bleu chefs cling to the tradition of the coal and wood stove. Many improved forms in attractive white enamel casings, fitting in with modern cabinets, are to be found on the market. Christian Dior made the mistake of installing a gleaming American kitchen in his new Paris house before he hired a top flight chef, and the chef's price for coming included the removal of Mr. Dior's handsome new gas-and-electric stove, to be replaced by a good old iron coal burner. But this is a rare exception. New models of gas stoves with double ovens, thermostats, time clocks, etc., are popular hits at the *salon*.

The decoration of the French kitchen has followed much the same evolution as in America. In the first excitement of the "functional" kitchen, everything went pure white, very clinical looking. Only a few years were needed for the appeal of color to be felt, and the wallboard and plastics people had to rush out new lines to meet the demand. Today we see the modern French kitchen humanized with amusing objects, a naïve

(Continued on page 104)

H & G's Newsletter

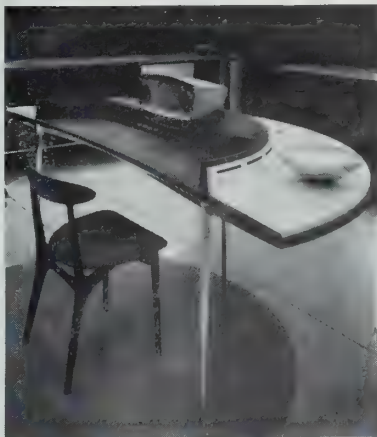
WHAT'S IN STORE FOR YOUR HOME:
NEW PRODUCTS, IDEAS AND TRENDS



MIRACLE KITCHEN IS GLIMPSE OF FUTURE

Emerging from an advanced research project by Whirlpool-Seeger engineers, an experimental kitchen will whirl into action for viewers in Chicago, Miami, Washington, D.C. and other major U.S. cities before the year is out. Onlookers at the display (Whirlpool calls it the "Miracle Kitchen") will see at work a series of futuristic mechanical innovations now in various stages of development at Whirlpool-Seeger laboratories.

In this culinary wonderland the housewife works almost entirely by remote control. The sleek insular planning desk, where she operates an 11-button instrument panel, is virtually the nerve center of the kitchen. The electronic messages she beams from the panel put appliances to work throughout the kitchen. Meanwhile, a rotating TV monitor at control center, which picks up standard broadcasts, can be trained on children in nursery or callers at front door. To vary the working atmosphere, "warm" or "cool" lighting selected at control panel streams in through arched ceiling and soffits of translucent vinyl.



PUSHBUTTONS CONTROL
COOKING, CLEANING

(Cont. on next page)

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H&G's Newsletter

(Continued)



ELECTRONIC OVEN COOKS FOOD IN SECONDS

Mechanized meal-getting. Visitors at the Miracle Kitchen will see a meal pushbuttoned into preparation. By dial remote control, canned food is removed from dispenser; can is emptied and destroyed. An electronic inventory panel keeps constant track of food on hand. For short-order cooking, automatic meal maker operated from control center will pluck prepared foods out of storage, send them on to compartments for cooling, warming or cooking and meal will be served seconds later. Flanking meal maker is a transparent plastic-walled electronic oven which roasts meat in 7 minutes, cooks breakfast in 90 seconds. Oven drops to counter level while food is slipped in or out, is hoisted again to operating position by wave of the hand. Pots and pans are cleaned electronically when returned to rack.

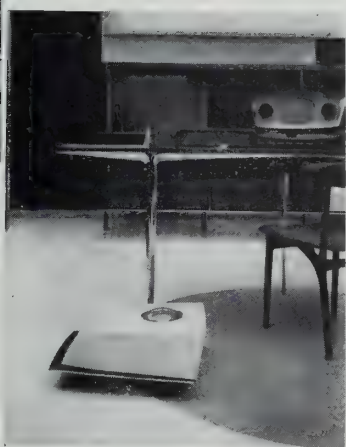
Around the planning desk is a semi-circular cooking top. When special cooking utensil makes contact with tiny disks on surface of the cooking unit, energy is released and food heats quickly while the pan remains cool. Ventilators in slots behind units suck grease and odors out of kitchen. Automatic beverage tap doles out hot or cold liquids stored in bulk at predetermined temperature, and ice—shaved, crushed or cubed—is delivered in same way.



HOT OR COLD DRINKS
ARE ALWAYS ON TAP



FLOOR CLEANER
LEAVING GARAGE;
(RIGHT) AT WORK



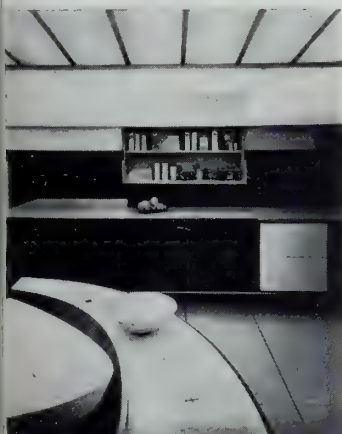
Automatic servants. Kitchen gear which cleans itself between operations eases chores in Whirlpool's Miracle Kitchen. A traveling floor cleaner, which is launched by pushbutton, scuttles about to pick up crumbs or scrub and wax the floor. Returning to nest in base cabinet, cleaner recharges itself for next job. A self-propelled serving cart is dispatched on signal to deliver the dinnerware and food to table. Re-loaded after meal, it wheels back and attaches itself to dishwashing mechanism in the wall where it disposes of waste and does the dishes. Decentralized cold storage. The refrigerator is divided into separate specialized lockers, placed at strategic work areas around kitchen. Network carries coolant from central unit, provides each compartment with ideal temperature and humidity for foods stocked inside. Frozen food packages are ejected by touch from wall freezer. A wave of the hand (electronic magic again) brings food storage cabinets out of berth in wall to counter level.



DISHWASHER WILL
CLEAR THE TABLE

Which features of the Miracle Kitchen will undergo further development and show up in tomorrow's homes? Final scores of public reaction on tour will tell the story. Kitchen designed by Sundberg-Ferar.

STORAGE CABINETS
LOWER AT TOUCH



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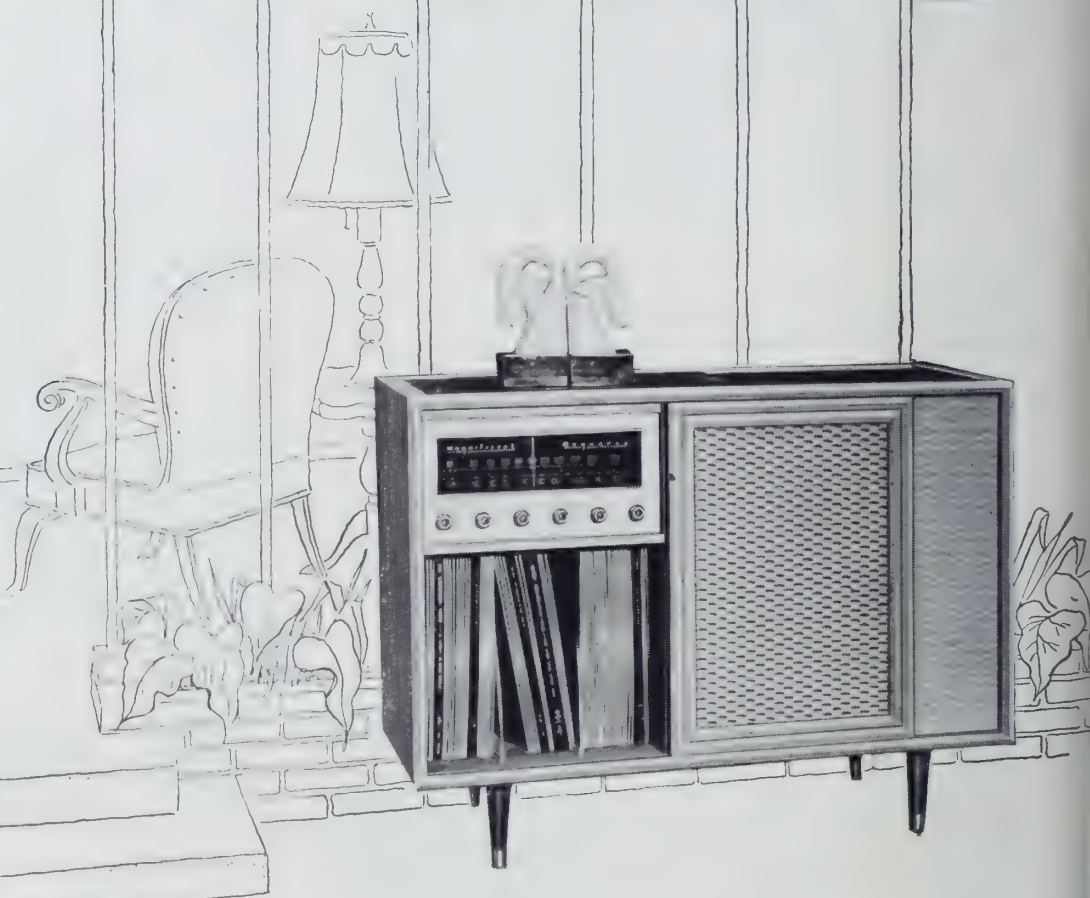
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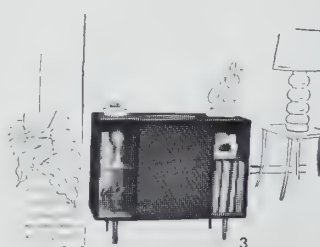
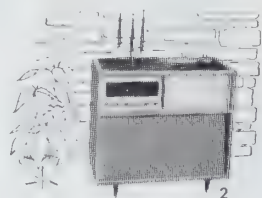
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37 Golden Square, London W. 1

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(Maison & Jardin)

4 Place du Palais Bourbon, Paris 7

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House & Garden is published by

The Condé Nast Publications Inc.

Editorial and Advertising Offices:

420 Lexington Ave., New York 17, N. Y.

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House & Garden

MARCH, 1957

THE UNCERTAIN GLORY

In this month of waiting and wonder while we watch for the signs—for the first bright green in the dead, dank brown, for the first warm breath in the shrill wind, for the first soft shower, for a mild new murmur in the swollen stream, for the earliest birds returning—we may ease our impatience by being glad that the world happens to be tilted.

For if it were straight up and down as it spun around the sun, day and night would be of the same dull length all over the world and all year long, and, wherever you lived, each day would be as monotonously hot or cold as every other. We would know no change of seasons; spring would never come.

But happily the world is truly upright only twice a year. We will next find ourselves in that posture shortly after four o'clock in the afternoon of March 20th. To us in the north the sun will then seem to be coming back up across the equator—hot on winter's traces, and, whether we have spotted one swallow or seven, we can rejoice that spring is here. At least, officially.

For, of course, in many places there will be but a small green promise of flowers; the birds, if any, will be barely humming, and the voice of the turtle will still be a whisper. And even when it does show itself, this shortest and sweetest of seasons will blow hot and cold. Mark Twain once complained to a group of New Englanders that in one of their springtimes he had counted 126 different kinds of weather in 24 hours.

Spring is a flirt—gay, young and exciting—and it is her sense of surprise that brings us such delight. Let us then, if March is bleak, gratefully prepare for what Shakespeare called “the uncertain glory of an April day.”

W. H. L. JR.

We are fashioning a new formality

By Russell Lynes

It is, I suppose, about time for a revolt in manners. Three decades have gone by since the last revolt, which came after the first World War. We have come to pride ourselves on living in an "age of informality," an era when manners have been relaxed if almost nothing else has. It has been an age of quick and easy friendships, at least partly because so many of us have been so constantly on the move. It has been a time of "sensible," informal clothes and the "open plan" in houses. We have adopted a "permissive" attitude toward the behavior of children, and in our hurry to establish intimacies we have come to call all new acquaintances immediately by their first names. Three decades are almost a generation, time enough for an ideal to turn around or an idea to become tiresome. The age of informality is getting a little tired of itself.

That is not to say—most certainly not to say—that we are in the least likely to return to our old modes of formality. Not only have our ideals of the good life changed but so have our national personality and our social structure. We are a far more thoroughly middle-class nation now than we were even 30 years ago when people talked without self-consciousness about the "lower classes" and the "upper classes." We display far fewer regional differences in manners and speech and ambitions than we used to. Houses are smaller than they were and so are apartments. Servants are fewer. We could not, even if we wanted to, recapture the old kinds of formality.

We are likely, indeed, to think of the price of the old formality as stuffiness, and we want none of it. But we are beginning to wonder if the price of the new informality has to be messiness. Can we have informality only at the cost of civility? Must we pay for the casual life with our personal privacy? We are, it seems, beginning to worry about

(Continued on page 158)



HORST

THE EASY ELEGANCE OF WHITE offers the purest expression of the new formality in decorating. Practical materials and textures now let you use classic white with a free hand (Continued)

Wing chair, Shaw Manufacturing Co. Shopping information, p. 106



GRIGSBY

WARM WHITES *blended with beige*
are foil for a book collection
in contemporary living room
decorated by Henriette Granville
of Bloomingdale's.

WHITE WORKS WONDERS
WITH ANY PERIOD OR COLOR



ORIENTAL COLOR ACCENTS of orange, yellow, blue, green look sharper used against white.

LEONARD



AS A BACKGROUND white gives spacious look to small room decorated by Jeremiah Goodman.



IN DIFFERENT WEIGHTS of material white has infinite variety. Fabrics by Cohama.

MORLEY BAER



MUTED WHITE SCHEME frames luxuriant view. Decorator: Elizabeth Banning, A.I.D.



PATTERNED WITH BLACK white is used throughout room for unity. Decorator: Paul Kent.



*FRESH APPROACH TO THE ALL WHITE TABLE:
SHEER TEXTURES, DELICATE PATTERN*

THE SEATED DINNER RETURNS

As Russell Lynes points out on page 56, the age of informality is getting a little tired of itself, and this restlessness he has noted extends to entertaining. Conscious that a lap-meal will always be more a juggling feat than a feast, hostesses around the country are returning to the seated dinner—once the accepted form of entertaining at home. But this formality has a new, realistic approach, born of an era in which servants are a luxury. Today's formality has none of yesterday's rigid ritual. Good taste, good sense and a knowledge of her limitations are the guides by which the hostess works. She invites only as many people as she can handle gracefully; she solves the serving problem by simplifying the menu. Knowing what to expect of temporary help, she draws up a detailed schedule of duties. She recognizes that the paradoxical purpose of formality is to put people at their ease, so her entertaining never over-reaches the pattern of living in her community. H&G asked several hostesses whose dinner parties have gained them a reputation to tell us how they entertain. Some of their ideas are regional, but many could be adapted anywhere. All show the individual approach to a new formality.

SAN FRANCISCO. To Mrs. W. Abbott Robertson Jr., the amenities of entertaining are not dependent on a staff of living-in servants. A well thought out schedule and temporary maids and a cook enable her to organize dinners with ease. Ten days ahead of time, she invites the guests and engages the maids. (For dinner for 10, she hires one person for the kitchen, two to wait on table.) The menu is gourmet but simple. A typical example, Mr. Robertson's favorite, is prosciutto with melon and figs, club roast, duchesse potatoes and tiny peas with mixed green salad, a good Burgundy; marquise of prunes accompanied by champagne. Mrs. Robertson always chooses a dessert she can prepare the day before the party or has fresh fruits of the season. After making the dessert, she sets the dinner table completely except for centerpiece and cigarettes, orders flowers to be delivered next morning. (For table decoration,

she likes to use one large and two small silver bowls filled with seasonal flowers such as white and yellow chrysanthemums.) The day of the party, she arranges the flowers and orders the food, makes the salad dressing and draws up a detailed list of oven temperatures and times for the cook, who arrives at 3. When the maids arrive at 6 p.m., they prepare vegetables and appetizers and receive serving instructions. Then Mrs. Robertson is free to relax and dress before her guests arrive at 8 p.m.

NEW YORK. When Mrs. John Carver gives a dinner in the traditional dining room of her converted brownstone house, the guest list is drawn with conversation in mind. For this reason, eight is her favorite number of guests—no problem to serve and just enough for the talk to be general and spontaneous. She supplements (Continued on page 161)

OPPOSITE: *That paragon of formality, the all-white dinner table, takes on a light, fresh look in keeping with contemporary entertaining. The cloth, sheer embroidered muslin over a white underlay, makes a delicate background for fluted china, finely cut crystal and a fragile lily-of-the-valley centerpiece. An old sterling pattern, recently revived, was chosen for its elegant proportion and detail. The setting is a white dining room with touches of brilliant color in chest and paintings. Towle's "Benjamin Franklin" sterling. Royal Worcester "Snowflake" china. Stuart "Cardinal" glasses. Cloth by Ottavia. Photographed in the apartment of Mr. and Mrs. C. Jay Parkinson. Decorator, Michael Greer, A.I.D. Shopping information, page 106.*

(Continued)



WHITE FURNITURE sets off a small alcove in a living room. A hyacinth print with white background on the groups of furniture at either end of the room (shown also on cover) unifies scheme. Decorator: Michael Taylor, A.I.D.



POOLS OF WHITE are created in a small room by spotlighting table tops and chairs from the ceiling. White brick wall silhouettes plants. Owner-decorator: James Gresham.

HOW TO MAKE A POINT OF WHITE IN A ROOM



GRIGSBY

A SINGLE FABRIC, white and beige damask, covers bed and walls for a serene scheme. Accent rug is carved to match fabric design.

Decorator: Henriette Granville of Bloomingdale's.

Shopping information, page 106



WHITE VINYL FLOOR inlaid with strips of brass introduces a strong note of simplicity in a family room. Fireplace wall patterned with books and pictures and illuminated by panels of light in ceiling is the room's focal point. Owner-decorator: Melanie Kahane, A.I.D.

FORMALITY IN ARCHITECTURE gives the three houses

shown in this portfolio a common denominator. While they are far apart in distance and design, all were conceived to serve the dignity of the individual



Flagstone-paved portico, white posts set the tone.

A FORMAL HOUSE WITH NEW ENGLAND ROOTS

The architecture of today's good formal houses avoids old-fashioned ostentation and shuns the easy temptation to display "enrichment." It follows no one style. The design may have the symmetry and refinement of detail of the past's great architecture or it may be a wholly modern exercise in planes and perspectives. It may be a blend of both. Whatever the style, modern or traditional or a blend, dignity must be among its virtues. It must appeal to the sense of order and encourage a respect for individuality.

In practical terms this concept calls for a straightforward design—simplicity will be its essence—and it rules out the undue emphasis on "texture" of materials characteristic of much architecture today. Fine woods and brick come into their own in the formal house. The floor plan will safeguard the privacy of adults—and of children. Like any good house, the fine formal house will have the double distinction of suiting its owners and fitting its site.

This L-shaped house in Manchester, Massachusetts, which clearly shows its New England ancestry and is a harmonious part of the setting, is an example of the good formal house. Built of traditional clapboard painted a pale

gray, it has a pitched roof, high brick chimneys. Floor-to-ceiling glass doors and windows on the sunny south and east sides open all main rooms to a grass terrace and a sweeping view of the coastline. (The window walls depart from tradition, of course, but are divided by wood mullions into classic proportions.) The interior is perfectly arranged for a family of two adults who wanted both modern housekeeping efficiency and a complementary background for their collection of fine Early American antiques. It is easy to maintain with only part-time help, yet it lends itself to large-scale entertaining. The floor plan is orderly: living room, dining room and kitchen in the main section, separated from the bedroom wing by a pleasant entrance hall. The living room is large (20' x 28'). The separate dining room can seat 10. Between the two bedrooms is a wood-paneled study that can double as a guest room (a married daughter and college-age son are frequent visitors) or serve as a second living room. Throughout the house, walls are painted gray, and carpets, draperies and ceilings are beige. This neutral background links the rooms and dramatizes the views of the rocky coastline.



TOLLER

Living-dining wing has a long wall of five symmetrical glass bays facing a rear grass terrace broken by granite outcroppings. Kitchen section at right and entrance hall, each with solid walls on the rear, are identically proportioned.



Glass wall kitchen faces east, is secluded from road. It has built-in oven, counter range, dishwasher, laundry.

The living room, with choice antiques and parquet floor, looks traditional but is brightened by contemporary window wall on south.

(Continued)



A "set of buildings" in the historic New England manner, the house is low and L-shaped, with kitchen, living and dining rooms at the right. Entrance hall separates this wing from the bedrooms. Tall brick chimneys are designed to add scale to house.



The view to the south from the living and dining rooms encompasses a sloping lawn and the Atlantic Ocean beyond. Each of the five wall sections of glass includes a pair of doors leading to the lawn.

A formal house with New England roots *continued*

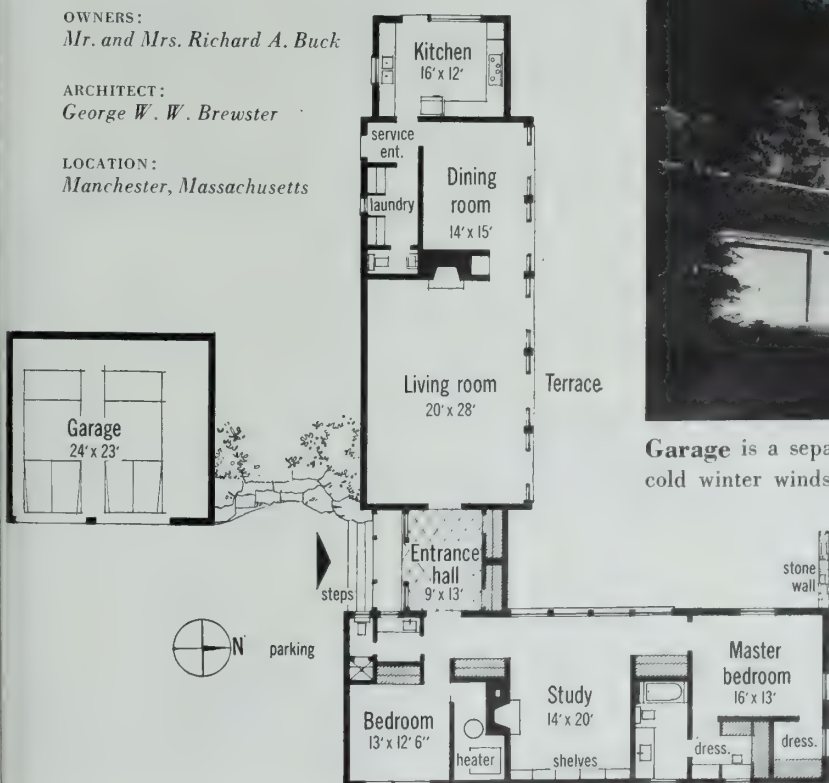


Entrance hall, couples great simplicity with an orderly air of formality. The wide panels of glass on either side of the large double doors admit sunlight; the floor is black, white and gray squares of marble in a diagonal pattern that is carried into living room.

OWNERS:
Mr. and Mrs. Richard A. Buck

ARCHITECT:
George W. W. Brewster

LOCATION:
Manchester, Massachusetts



Garage is a separate building on the north side of the house. For protection against cold winter winds, house's north and west walls are solid except for small windows.

Floor plan shows how L-shaped house is sensibly divided into living and sleeping areas. Note that bedroom hall is eliminated.

Building data, page 107

(Continued)



Two-story house is large but wastes no space. Living room wing is at right, kitchen wing at left and other rooms in the central portion. Note the pediment gables and the serpentine wall defining the driveway.

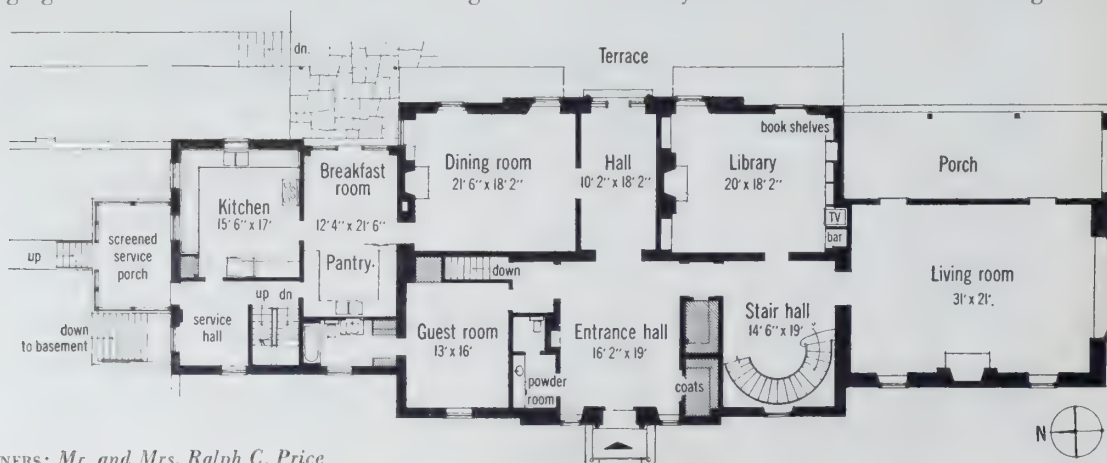
A FORMAL HOUSE GRACEFULLY GEORGIAN

Traditional southern hospitality in a house designed in the Georgian tradition can be as graceful today as ever before and far easier. The large rooms, crystal chandeliers, antique furniture are conducive to the serene way of life. But today such houses are planned also for informal entertaining, for family living indoors and out.

This new house, in Greensboro, North Carolina, as an example, is handsome, correct in plan and execution, authentic in detail from ceiling cornices to old mantels. The front door, pedimented and framed by classic columns, establishes its character. You step into a great marble floored entrance hall that runs through to the back of the house, where another fine doorway opens to terrace and garden. The stair hall, at the right, is a proper setting for the free-hanging circular staircase with intricate iron grille-

work. First floor rooms include a living room, 21' x 31', a comfortable wood-paneled library, separate dining room, a guest room. Upstairs, on a corresponding scale, are the family bedrooms and dressing rooms.

The old ways of Georgian gracefulness and the new ways of relaxed and efficient living meet happily in the house. The servants do not sleep in, and the family enjoys many informal meals in the breakfast room and on its private terrace. A basement playroom is the center of interest for the daughter and for two teen-age sons, who bring friends home in large numbers. The room (see page 140) is virtually soundproof and is equipped with a movie projector and portable refrigerator for soft drinks. These modern notes blend with traditional formality in a harmony that satisfies the moods of two generations.



OWNERS: *Mr. and Mrs. Ralph C. Price*
 ARCHITECT: *Mott B. Schmidt*
 DECORATOR: *Otto Zenke*
 LOCATION: *Greensboro, N. Carolina*

Floor plan shows how downstairs rooms are arranged around the great halls, including a separate one for circular staircase. Main rooms face rear terrace.



KERTESZ

Porch, terrace and formal garden were planned as an outdoor extension of the house (see plan, opposite). Tall living room windows slide back for access to porch; furniture is green iron with pink upholstery.

(Continued)

A formal house gracefully Georgian *continued*

KERTESZ



Entrance hall has gray and white marble floors, fine details: handsomely paneled front door, marble mantel, antique furniture.



Terrace hall is a continuation of front hall. Doorway has excellent scale and detail; louvered door lets in summer breezes.



Separate stair hall dramatizes the grandeur of the circular stairway. Small Hepplewhite sofa is upholstered in white damask; crystal chandelier is French.



Dining room is formal in all details: crystal chandelier, yellow silk damask draperies, traditional mahogany furniture. High ceiling, with elaborately carved cornice molding, adds to room's dignity.



Guest bedroom has twin beds with half-canopies, a gold rug, mimosa-patterned wallpaper.

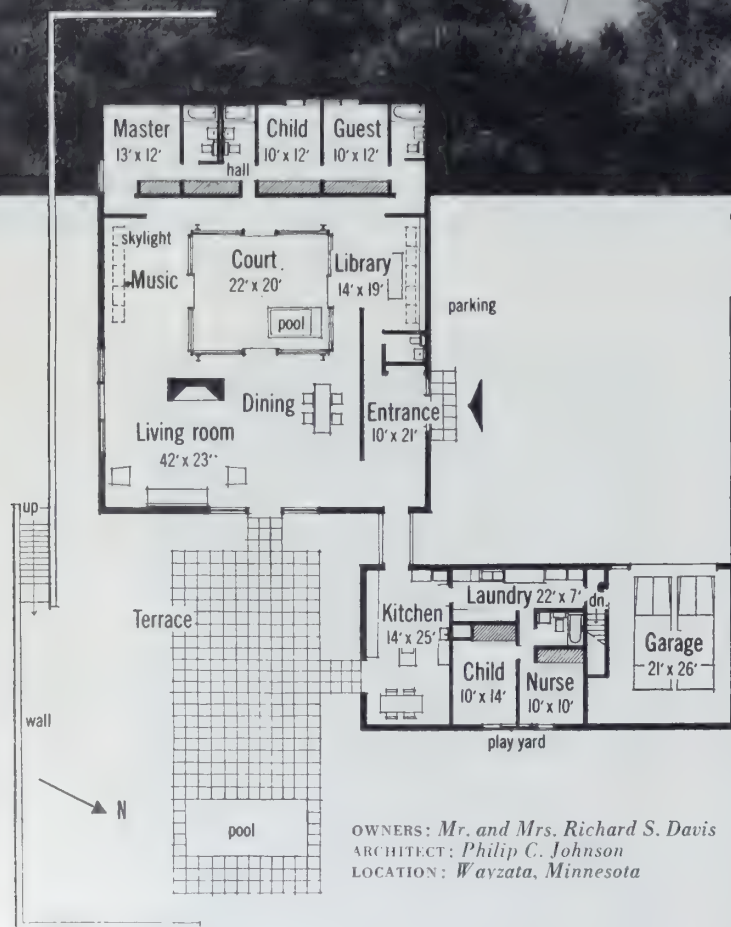


Living room bay window frames a 13' built-in sofa, looks out on formal garden with fountain.

More photos, p. 140. Building data, p. 105

(Continued)

A MODERN EXPRESSION OF THE FORMAL HOUSE



The plan—a 55' square with a center court—is open but does not intrude on privacy. A glass-walled gallery connects kitchen wing.

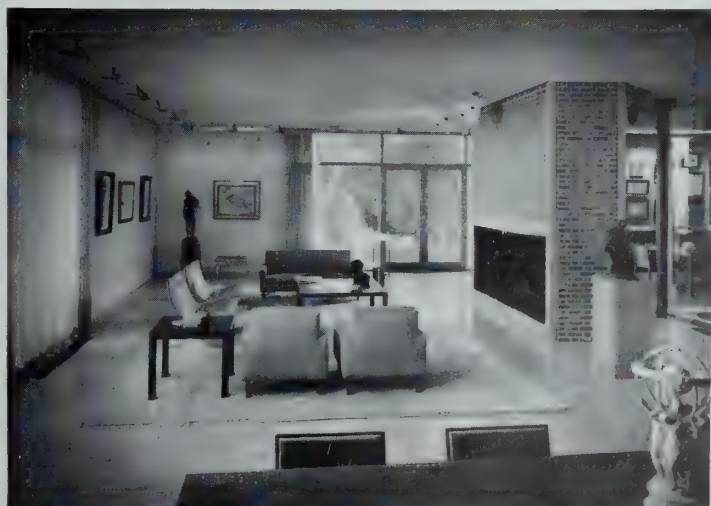
Terrace and pool at one side of the house are of classic simplicity in keeping with the sliding glass panels of this contemporary house.

This modern house, like ancient Greek and Roman houses, is built around a center court. The exterior walls are brick, with few windows; the court walls, enclosing an indoor garden room, are all glass. Two circumstances dictated this choice of plan. First, the house is in Minnesota, where summers are very hot and winters very cold. The outer brick walls are a protection against extreme temperatures, wind and sun; conversely, the sliding glass walls of the inner court (it is roofed with screen in summer, translucent glass in winter) admit sunshine, light and cross-ventilation. Second, the owner is the director of the Minneapolis Institute of Arts, and one of the leading collectors in the U. S. Consequently it was desirable to have large unbroken wall areas to display his fine collection of paintings, drawings and sculpture. The house is a handsome personal art gallery, but it is practical too, (travertine floors, for example) for family life with two young children.



Main living area, built around a glass-walled garden court, is open, spacious, flooded with light. The library is at left, entrance hall beyond. Teakwood wall displays art, separates hall from dining, living areas.

WARREN REYNOLDS



Huge brick fireplace is the focal point for the living room and divides it from the music area visible beyond and to right (see plan).



Dining area has a table, right, that can seat 12. The long wall that closes off the bedrooms can be seen across the garden court.

(Continued)

A modern expression of
the formal house *continued*



Glass-walled court, with translucent glass roof and concealed overhead lighting, is a source of illumination by day and night. Its bay trees, planting and fountain add a feeling of outdoor spaciousness to the surrounding rooms. Since it is right in the middle of the main living area, the view across it from one room to another is uninterrupted. Above, looking into the music area with solid wall of paintings. Right, looking into library, which has floor-to-ceiling bookshelves on one wall and is illuminated by a skylight.



WARREN REYNOLDS





TALES OF ROME

By DAVID SEYMOUR

In Rome the statues, the palazzos, the very pavements have stories to tell, but hurrying travelers sometimes miss them. Perhaps the legends behind these photographs of mine will enchant others as they did me.

The Bocca della Verita, *left*, offered a test of truth in olden times. A liar who placed his arm within the mouth and repeated his falsehood would have his hand chopped off. One day a young wife accused of infidelity was brought before the stone face. Crowds massed in the Santa Maria di Cosmedin to see the test; a young man burst through the throng, seized the young matron and kissed her. As guards led him away, he protested, "I did it out of pity. So young! So beautiful! So badly treated!" Then the young woman put her arm into the mouth and said calmly: "I swear that I have been touched by no one except my husband and, of course, by this young man." Her arm remained intact. Only gossips remarked a resemblance between the young man who caused the incident in front of the church and the figure climbing the balcony who had first brought suspicion on her.

When Julius Caesar was stabbed by Brutus, he fell at the foot of this statue of Pompey the Great *right*, now in the Palazzo Spada. In 1553 workmen dug up the statue on the property line between two houses. Both owners claimed it, and it would have been cut in half had the Pope not bought it to give to a cardinal.

(Continued)



TALES OF ROME *continued*

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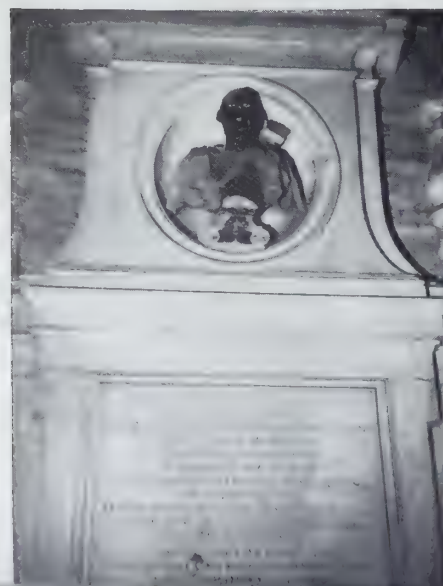
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From all over the world letters come each day addressed to the 1.) "Santo Bambino, Roma," a richly decorated image of the Christ Child, in the old church Santa Maria, in Ara Coeli. The letters are placed in a basket before the statue. Unread, they are burned two months later.

2.) Michelangelo was curious about the progress of Raphael's Villa Farnesina murals. One day in Raphael's absence he disguised himself, entered the villa and climbed the scaffolding. In an empty corner prepared for a new fresco he painted this splendid head. "Who are you?" a pupil of Raphael asked. "I have left my calling card," the master replied. When Raphael returned and was told of the visit, he took one look. "Michelangelo!" he cried.

3.) The historian Lanciani computed that 4th century Rome contained more than 4,000 bronze statues. Of all these the only unmelted, unburied, undamaged survivor is this statue of Marcus Aurelius, placed by Michelangelo in the Campidoglio. It owes its salvation to the belief that it represented Constantine, the first Christian emperor.

4.) *Damnatio memoriae*, the erasure of memory, was the Roman version of rewriting history. Caracalla tried it after he had slain his brother Geta, the co-ruler of Rome. Caracalla had every public representation of Geta destroyed. In this bas-relief on the Arch of Argentari, Geta is missing and Caracalla stands alone.

5.) In 1604, the King of the Congo, Alvarez II, a Catholic convert, sent his trusted friend Antonio Nigrita on a mission to Pope Paul V. But shipwreck, a bout with Dutch pirates and other misadventures caused over three years to pass before Antonio reached Rome. Before he could see the Pope he died. This monument in Santa Maria Maggiore honors him.

6.) The Marchese di Palombara, in 1680, discovered an ancient formula for making gold. The only drawback: it was in cabalistic symbols. Although he spent a lifetime on it, neither he nor the experts he consulted could decipher it. Finally he engraved the secret message around the side door to his garden, and offered a reward for a solution. It still can be seen in an alley off the Piazza Vittoria.

St. Agnes is one of Rome's most beloved saints. When Roman soldiers seized her and ripped off her clothes, miraculously her hair grew to cover her nakedness. The astonished soldiers released her. Later a church was built on the spot of the miracle, and in 1653 the sculptor and architect Borromini, having won a competition over his rival Bernini, redesigned the façade. Years later when Bernini built a fountain in the Piazza Navona, he revenged himself by placing a figure indicating displeasure facing the church. Borromini's answer was to place a figure of the revered St. Agnes on the church facing the fountain putting, as he felt, his rival in a position of blasphemy.



21 ways to plan your



Spotlight of white on black tile, a circular wool rug gives shape and unity to a conversation group. Rug by V'Soske. Decorator: George von Liphart.

room around a rug

- *Use new shapes to enhance furniture arrangements*
- *Let new colors key a room*
- *Pick new patterns for a dominant decorative note*

New vigor in design and new luxury in materials are changing the role of rugs in decoration, and the change calls for a new way of thinking. No longer need a rug be a mere basic necessity, a neutral floor covering in a "safe" color that will not disturb the room scheme. Today's rugs merit decorative importance. The way to make the most of a rug is to take the theme for a room from its colors or pattern. You might start with a period design or modern accent rug and pick up its dominant colors in paler tints throughout a room, or as accents. Or you might prefer a solid color that can underscore a room scheme. You need not limit yourself to the conventional grays and greens. Consider the new shades of beige, gold and blue; off-whites; jewel tones reminiscent of antique fabrics. You can choose a solid color in a custom rug with carved border, central motif or over-all pattern that repeats a detail of a printed fabric, wallpaper, piece of furniture, hardware or architecture. In a room without distinctive features you might pick a textured carpet for contrast with sleek materials or different textures such as grasscloth wallpaper and linen upholstery. Today's rugs are a decorative key that unlocks new possibilities in creating exciting, harmonious rooms.

For a primer on rugs and carpets, turn to page 167. Shopping information, page 106.



Accent of velvety gold, a tasseled wool area rug points up corner group. Rug by Archibald Holmes. Decorator: C. Eugene Stephenson, A. I. D.

(Continued)

Let shape and color play up room details



Wall-to-wall cotton carpeting that blends with walls gives unity to room used for several purposes. Wunda Weve carpet. Decorator: Melvin Dwork, A.I.D.



Area rug and screen with matching motif create intimate game corner. Rug by V'Soske.



Scatter rugs were inspired by the Matisse "Jazz" lithographs. Designer: Raymond Loewy. By Edward Fields.

Two-tone textures in carpeting of resilient Acrilan contrast with the mahogany furniture. Firth Industries.





Carved wool oval rug in burnt orange is the center of interest in a neutral scheme, accentuated by touches of green. Rug by Karastan.



Border design wool rug suggested softer tones used in room. Rug by Jack Steinberg, made by Edward Fields.



Geometric design of cotton rug gives contemporary feeling to a room furnished with antiques. Rug by Needletuft. Decorator: Melvin Dwork, A.I.D.

Striped wool chenille rug is main color and texture accent. Rug designed by W. Lee Ward, A.I.D. for Mohawk. Decorator: Paul T. Ward, A.I.D.

STOLLER





**Choose patterns with a purpose:
to compose or accent a room scheme**

Random stripes of wool rug harmonize with the lean lines of contemporary furniture in a living room. The warm earth tones blend with the neutral background. Tangerine painted chairs upholstered in white leather serve as vivid accents. Rug by Edward Fields. Decorator: Michael Greer, A. I. D.



Carved rug, brick walls and plastic panels framing door have related patterns that give a hall perspective. Rug by Rugrofters. Decorator: William Parker McFadden, A.I.D.



American Indian rug is the striking design element in a small study decorated with natural woven textures. Rug from Barton Collection, University of Miami. Decorator: James Merrick Smith, A.I.D.



Oriental design is strongest note of pattern and color in a white-walled room. Throw pillows pick up red, blue and gold of rug. Owner-decorator: Everett Brown, A.I.D.

Fretwork motif of carved wool rug carries out the architectural feeling of brick walls in a living room. Peacock Green coffee table accents the white pile. Rug by Schumacher.



Scattered flowers on charcoal wool rug supply the conspicuous pattern in a subdued room. Flowers are also the theme of Binford painting. Rug by Karastan. Decorator: Ellen Lehman McCluskey, A.I.D.

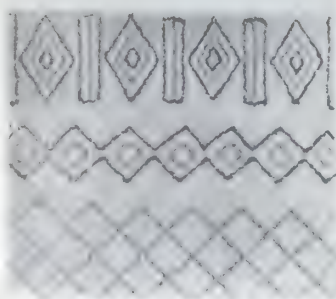
Shopping information, page 106

New styles for spacious rooms

The larger a room, the more conscious you are of the carpet. A distracting, multicolored pattern crowds a room. On the other hand, large space requires the relief of texture and subtle design to avoid monotony. The solution lies in the new carpets with surface interest. Carved motifs, looped textures, two-tone effects, tweedy mixtures provide the necessary contrast for spacious rooms. Stripes can be used to give an illusion of width or length to a room with poor proportions. Motifs such as medallions or polka dots enliven wall-to-wall carpeting, which gives unity to an open plan. In a room with window walls the carpet or rug serves a special decorative purpose. You will not want the curtains to detract from the view, so keep them simple and concentrate design interest on the floor. Since many plain fabrics of different textures now are available in colors that go with the new carpets, it is easy to create harmonious room schemes.



MARINSK



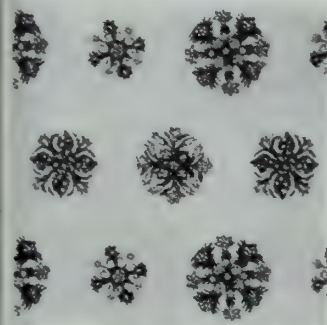
Border design of a large fringed area rug in shades of beige has a Moroccan inspired motif. The design goes well with the lines of contemporary furniture. Thick pile of Avisco and nylon is sturdy to withstand family room wear. Rug by Barwick.



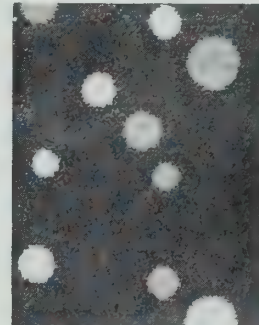
Raised floral motif in looped wool carpet brings luxurious pattern and color to country bedroom. Its carved effect is in harmony with painted wrought-iron headboard. Striped wallpaper, mixture of period furniture fit new formality. By Masland.



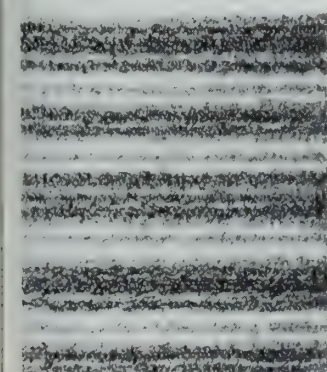
Bold medallion pattern of wool carpet contrasts with the straight lines of a contemporary room with Oriental accents. Extended from wall to wall and down steps, carpeting unifies two levels. It is in Mocha, Cantaloupe on beige. By James Lees.



Random polka dots in gold and cocoa on beige break the monotony of wall-to-wall carpeting used throughout the main living area of a small house to increase the sense of space. Carpet is wool with permanent Mitin mothproofing. By Roxbury.



Variegated stripes of area rug in Antique White, nutria and green are punctuation for a simply furnished one-room apartment. The texture and resilience of looped pile, made of Staylux carpet rayon, have lasting practicality. Rug by Bigelow-Sanford.



Dynamic red of area rug adds a warm, lively note to a living dining room. Used as an over-size hearth rug, it is a 6' x 9' tufted rayon rug to which heavy white wool fringe has been added. Its rich color plays up the wood tones of furniture. By Magee.



Shopping information page 106

(Continued)

When a rug is a work of art

From South America to Scandinavia individual artists and groups of weavers are reviving the art of creating rugs as rich in coloring and imaginative in design as the products of brush and oils. Handmade and available in this country for as little as \$90, the rugs have the appeal of the unique. You have a choice of designs that will complement every style of furniture: flamboyant stripes for modern, neat geometric figures for Provincial or Early American, elegant textures for a mixture of traditional periods. Used directly on a wood or tile floor (in front of a fireplace, long sofa or beside a bed) an accent rug can be the predominant color or design theme in a room. Those with patterns that resemble paintings or posters would also make dramatic wall hangings. Like pictures, these rugs can be moved from room to room when you want a refreshing change in your decoration.

1

3

2

Accent rugs from all over the world now can ornament your floors. 1. Swedish wool rug designed by Ingrid Dessau suggests a tree in soft winter grays. 2. Herringbone design of pine trees was hand-woven from old patterns in the Belgian tradition. 3. Moroccan rug hand-spun of sheep's

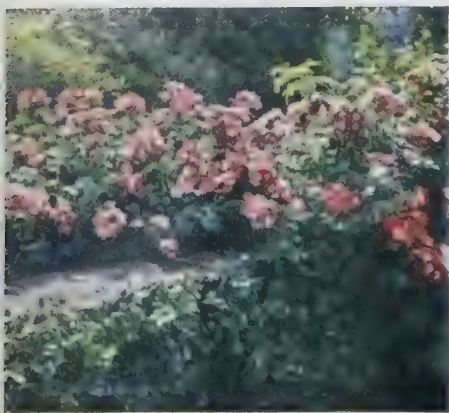
wool has zebra striping. 4. Mexican rug designed by Saul Borisov depicts a rooster in bold South-of-the-Border colors. 5. Hand-woven wool rug from Colombia is striped and fringed, serape fashion. 6. Alternating blocks of light and dark blue punctuate a contemporary rug from India. 7. Letters



of the alphabet juxtaposed give a Danish rug by Unika-Vaev the impact of a poster. 8. Brilliant red rug with border ruled in black was hand-woven in Israel. 9. Eva Brummer captured the colors of a park at twilight in a luxurious shaggy wool rug. 10. Runner with clipped, raised, looped

stripes was the inspiration of American designer George Wells. 11. Fabric creator Jack Lenor Larsen designed this vivid striped rug, woven in Haiti of wild cotton. 12. American rug with abstract design, woven by Gloria Finn, is artist Hans Moller's interpretation of his découpage paintings.

Shopping information, page 106



Vigor to cover a high wall

To cover large surfaces, form tall screens, a rose must produce long and quick growing stems, healthy foliage.

This has long been easy. Flowers all season, not just in June, have now been added. Such fine varieties as New Dawn (pictured), White Dawn, Red Empress, Coral Dawn, are among the best.

Hardiness in adversity

For a rose, adversity may be a situation that is too cold, too hot, too wet, too dry. It may be a difficult location

like the windy, sun-baked wall on which old reliable American Pillar blooms in June. New "sub-zero" climbers stand ready to bloom all year under the same or worse conditions of site and weather.

Compactness to hedge a path

If you cannot have everything in all circumstances in every climbing rose, you can, paradoxically, have one of the handsomest hedges with the hybrid rugosa variety Max Graf. Now over 30 years old, it is still unsurpassed for June flowers, glossy year-long foliage, resistance to both pests and diseases.

Beauty of form and texture

There are, of course, no rose types (for that matter, few plants of any kind) more amenable to the requirements of architectural design and sheer garden decoration than a well grown climbing rose. Blaze, opposite, is but one among scores of new climbing rose forms that show like versatility when well cared for.

Flower among flowers

The single rose is now exceptional among roses commonly grown in gardens. For accent, for contrast, or, as with this old south's favorite Cherokee Rose, to capture the spotlight where beautiful flowers are a dime a dozen, the singles are hard to beat. Climbing Dainty Bess is a hardier, long-flowering pink single.

New importance for

Climbing Roses

Time was when gardeners were content to see a climbing rose climb. The blossoms were usually small, of a limited color range, and flowering was confined to a single month. Although some of them could climb 20 feet in a season, and although, roses being roses, their beauty for a week or two in June could make a steady heart skip a beat, people seldom gave them a second thought the rest of the year. Now some of the most exciting garden news—news about color, about abundance and duration of flowering, about hardiness and adaptability—is being made by climbing roses.

Like most news, this particular sample has obscure beginnings. Climbing roses for generations had been all too much alike until in the 1920s a new type, the everblooming climber, began to appear in gardens. Among the best varieties was, and still is, Mermaid, whose five-petaled yellow flowers are produced all season long. In 1930 a second milestone was passed when New Dawn appeared. This variety was not only everblooming but hardy as an oak, which was more than could be said for the lovely but frost-shy Mermaid. When Blaze, offspring (or off-shoot) of the peerless Paul's Scarlet climber, was introduced as an "ever-bloomer" shortly after New Dawn, there was a flurry of excitement, but it was not until much later that substantially improved forms of Blaze gave us a repeat-blooming red to compare with the prototype.

In the meantime, the popularity of the old ramblers, even the much loved Dorothy Perkins, was waning, and the heyday of the hybrid tea rose was at hand. The 1930s saw the development of this bush form to a perfection that has rarely been improved on. It also brought gardeners the floribunda rose, which got a special name because it produced flowers of tea-rose size and beauty but in clusters, as do the rambler and the hybrid polyantha, and from spring till hard frost. And today it is increasingly apparent that climbing roses with one, two or even all the good qualities of the hardest June ramblers, the handsomest hybrid teas, the most prolific floribundas, are really here. With this diversity of virtues come some of the freshest, clearest pinks, corals and yellows any rose can offer.

Fresh color in unfailing abundance

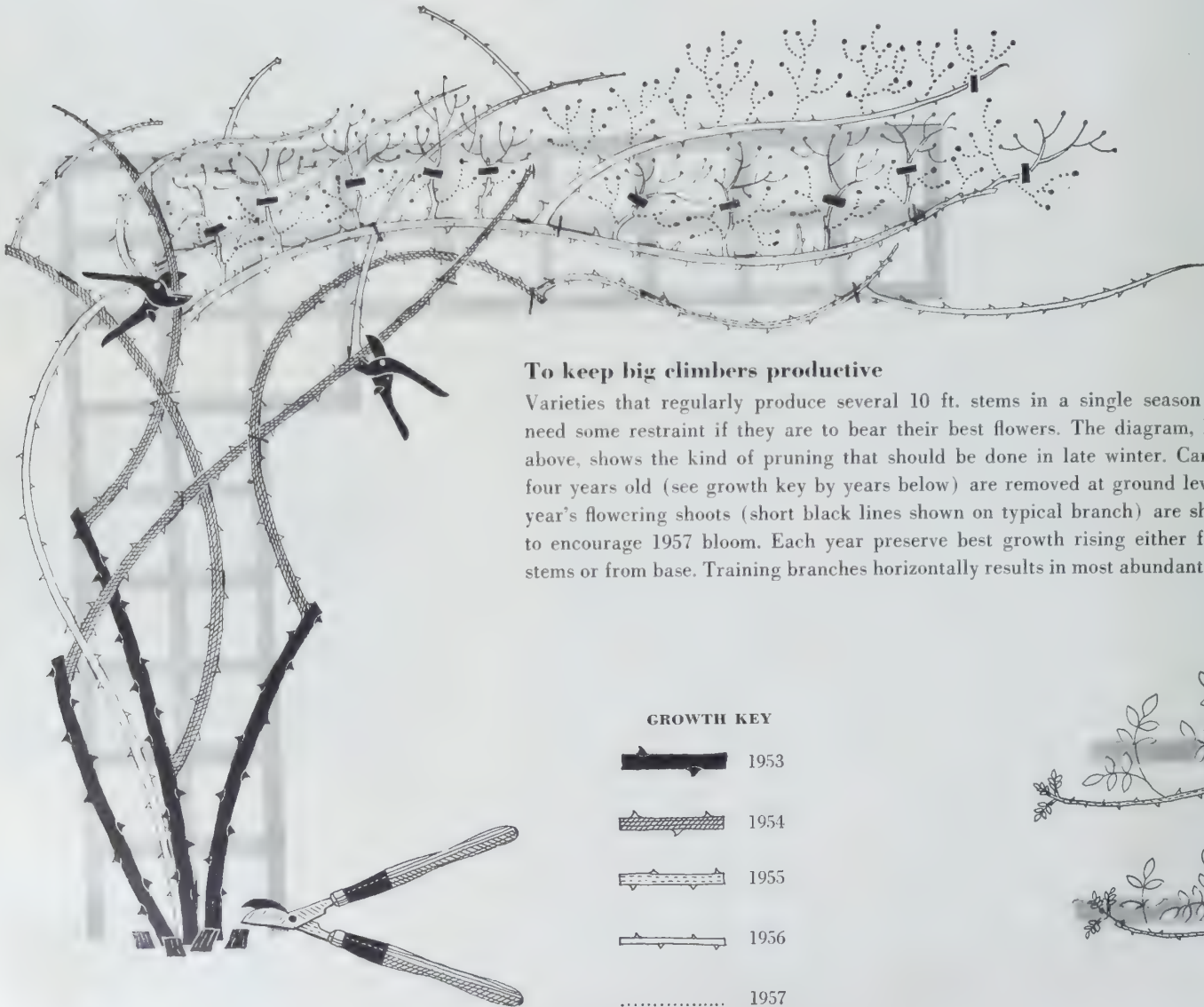
Every color, except blue, in more shades than any other plant, more flowers per plant and more flowers continuously over a longer season than other roses, new tolerance of heat and cold, increasing vigor and freedom from disease—all these have made a new case for climbing roses. Temptation, photographed in the July sun, is a fine example.

CLIMBING ROSES

For a little thoughtful care,
measured in minutes,
they return a season's beauty

The variation in growth and flowering habit among climbing roses is enormous. About the only thing they have in common is the beauty of their flowers and the ease with which they may be grown. And if their differences are many, so are the uses to which they may be put. As their purposes vary, so may your choices among available varieties. There is no one best climbing rose: while flower quality is being improved steadily in all categories, the hardiest kinds may fall short in blossom size or color; varieties with the most brilliant display in June may not bloom thereafter; the handsomest colors may be found only on the most modest plants. Your best course is to choose those that promise the characteristics best suited to your chief requirements. Plant them carefully; grow them with enough wisdom to obtain from each its finest flowering. The diagrams on these pages will help you to understand how climbing roses grow and flower. The checklist opposite should make selection easier without spoiling your fun. Here are some further facts about the nature and behavior of climbing roses to consider before you buy.

1. Rambler roses are vigorous climbers (stems may grow 15 ft. in a season) and bear clusters of small flowers in June. Rail fences are traditionally their most agreeable support. Best flowers are produced on laterals (side shoots) that develop on stems grown the preceding season. Ramblers will live and bloom without care if they have enough room, but annual pruning is required for their best use in gardens. Colors are limited to red, pink and white. Plants survive below-zero temperatures. *(Continued on page 163)*



To keep big climbers productive

Varieties that regularly produce several 10 ft. stems in a single season usually need some restraint if they are to bear their best flowers. The diagram, left and above, shows the kind of pruning that should be done in late winter. Canes over four years old (see growth key by years below) are removed at ground level. Last year's flowering shoots (short black lines shown on typical branch) are shortened to encourage 1957 bloom. Each year preserve best growth rising either from old stems or from base. Training branches horizontally results in most abundant flowers.

GROWTH KEY

- 1953
- 1954
- 1955
- 1956
- 1957

Quick list of choice climbers

Everblooming varieties, increasingly important since World War II, attained new stature this year when *Golden Showers* won the first All-America Award given to a climber. It is of moderate vigor, blooms profusely and long, promises to withstand harsh winters... *Blaze* (page 90) is an improved form of the original repeat-blooming version of Paul's Scarlet climber; it is vigorous and frost hardy... *Coral Dawn* is one of the pink shades brought into the climber class only recently along with such soft peach-pink tones as *Dream Girl* and the bright flame orange of *Spectacular*... *Temptation* (page 90) begins the season as spectrum red, holds deep blue pink into summer, brings up clear red all autumn... *Morning Dawn* has a salmon flush, as compared with the still hard-to-beat light pink of *New Dawn* (page 90)... *Dr. J. H. Nicolas* is among the best of the warm pinks, not the most vigorous, but excellent on a post, with fragrant double blossoms all season... *Thor* is a handsome and vigorous hardy red climber, but is grown primarily for spring bloom... *Mermaid* is the best of the single-flowered climbers. Though it is not dependable where winters are at all severe, its sulphur yellow flowers recur constantly... Hardier, less vigorous,



GOLDEN SHOWERS

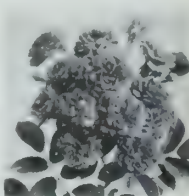


CL. DAINTY BESS

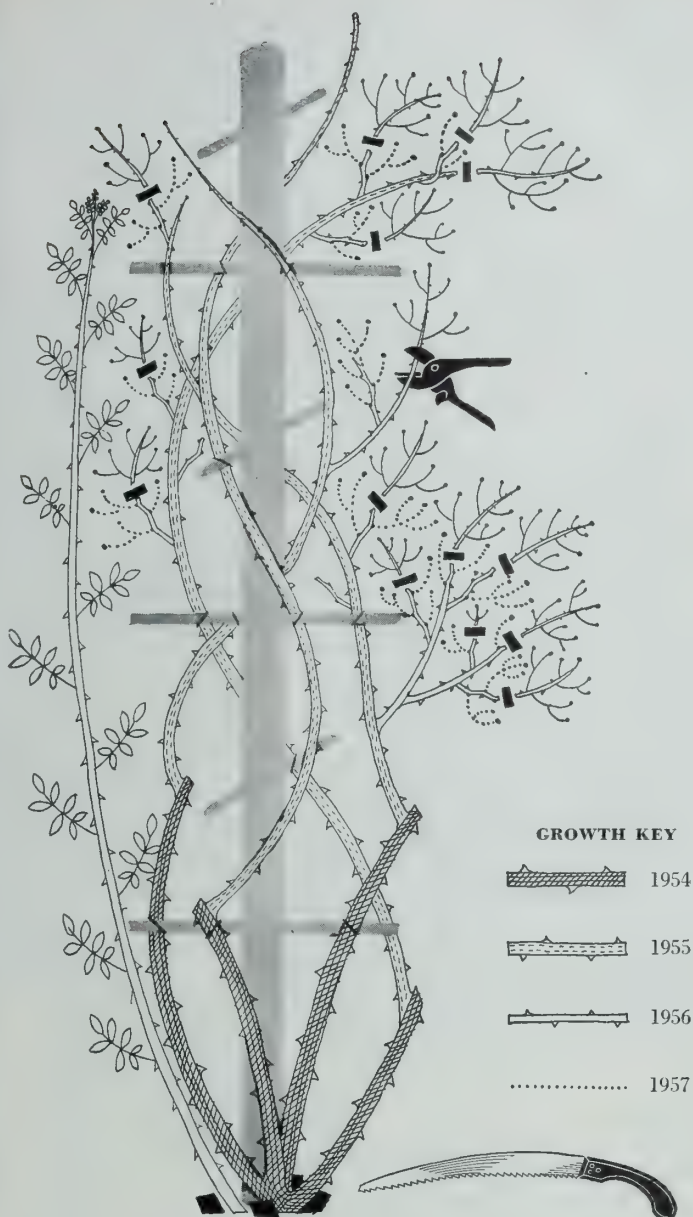
just as single, but pink, *Climbing Dainty Bess* is fine for contrast with double forms... It is one of an increasingly important group of climbing hybrid tea roses, the most outstanding of which is climbing *Peace*. Catalogues list climbing forms of many popular bush varieties. Blossoms may be larger, colors better than those of the hybrid tea originals. The plants, however, are likely to prove less winter hardy... A leader among climbing floribundas is the cluster-flowered *Fashion*, one of the best of the new peach-apricot shades... A whole group of exceptionally hardy climbers, called "sub-zero" roses by their introducer, serves well on fences and low walls. Some of them are really creepers, as are *Max Graf* (page 90) and the *Memorial Rose* (*R. wichuriana*), which is still unsurpassed as a groundcover... Rambler roses that are both available and good may be numbered on the fingers of one hand: *Chevy Chase*, best new red, is both vigorous and mildew-proof. It has entirely superseded *Crimson Rambler*... *Ghislaine de Feligonde* (what a lovely name!) has yellow buds, cream-white flowers... *Bloomfield Courage* is a handsome red, with a white center on hardy, vigorous canes... All the other good climbers H&G respectfully leaves to you to discover.



CL. PEACE



CHEVY CHASE

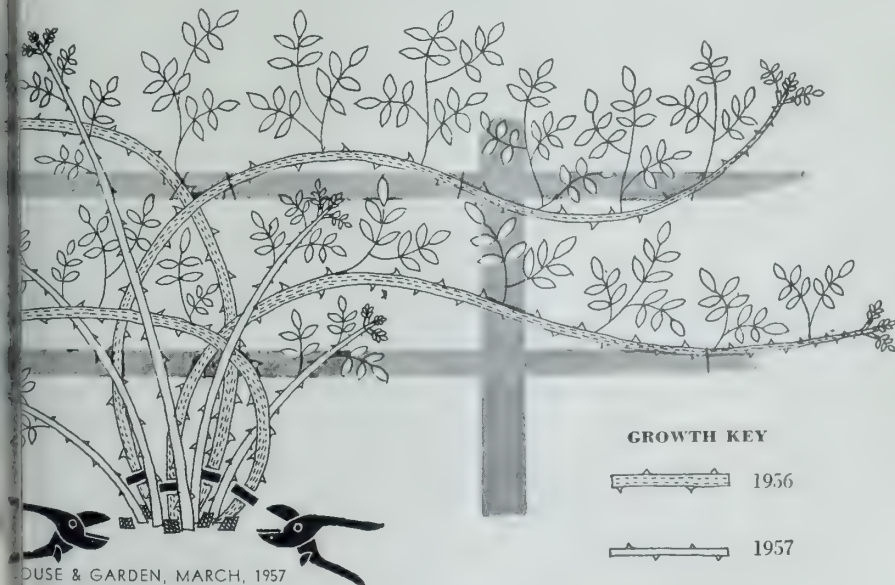


To encourage repeat flowering

Climbers of moderate growth, including so called pillar roses, most of the ever-blooming varieties and climbing forms of bush roses, will bear flowers on shoots developed last year and during the current season as well. Winter pruning diagrammed above will keep plants young (see growth key), encourage flowering stems.

To obtain a rambler's best bloom

While June blooming rambler roses will survive neglect, they will flower best only if old growth is regularly cut back, preferably to the ground, after the spring color is gone. Large canes, shown below after flowering is over, should be removed (black cut lines) in summer and the best new shoots trained up to take their place.



GROWTH KEY

1956

1957



Lessons in ingenuity from

Old Charleston Gardens

Nowhere in the United States have the planning and development of the small city garden reached a higher state of refinement than in Charleston, South Carolina. During the 10th annual tour of Charleston's historic houses and fine gardens (March 17 to April 14) visitors will see for themselves why this is so. Although the great South Carolina plantation gardens such as Middleton, Magnolia and Cypress are world famous and attract hundreds of thousands of visitors yearly, the practical gardener can learn a great deal more from the small Charleston gardens. Most of them include details of design or planting that can be duplicated in gardens elsewhere: a summerhouse, a terrace arrangement, a fountain, a wrought iron balcony or a terrace, plants used for special decorative effects. In these gardens, great taste has softened the demands of expediency imposed by restrictions of space—certainly a common problem in gardens the country over. The fine architectural sense of 18th and 19th century English designers has been elaborated and warmed by the informality introduced by French Huguenots. In recent years, inventive designers, notable among them landscape architect Loutrel W. Briggs, have adapted both influences to the varying needs and niceties of contemporary life.

(Continued)

◀ **Closed-in garden**, once a slum back yard, appears larger because it is deliberately subdivided. Openwork iron gates, huge paving stones, dropped wall line give sense of openness. Planting is subordinate to design. Owner: John C. Hagerty



Long narrow garden achieves an effect of width from the careful placement of the iron arch, which is also a frame for the vista beyond. Owners: Mr. and Mrs. James M. Hagood



Wrought iron balcony from an old stable gives interest and distinction to a flat brick façade and provides a pleasant focal point for an enclosed garden. Owners: Mr. and Mrs. D. Trowbridge Elliman



Garden wall, as seen from the balcony above, forms nook where pot plants (here azaleas, camellia slips) are ranged in tiered rows to make a variable setting for a luncheon table.

(Continued)

Charleston's answers to the challenge of small gardens are useful anywhere



Mirror set in the framework on an arched trellis doubles the length of a small garden, creates the illusion of a second inviting area beyond. A superb trick for the eye when done correctly, the use of a mirror to increase a garden's size requires a careful choice of plants and accessory accents that are worth seeing twice.
Owners: Mr. and Mrs. Malcolm D. Haven



Delicate gate creates an impression of greater depth; a minuscule balcony offers architectural focus in a vine-walled garden of a former tavern two centuries old.
Owner and designer: Mrs. Alex Martin



Tangle of flowers guards privacy of bedroom balcony and stair that serves it. Wisteria mingles its lavender flowers with yellow Banksia and cream-pink Cherokee roses.
Owners: Mr. and Mrs. B. T. Gilbert

Two walls at a side entrance to the house have been softened by the varied texture of bamboo (rear) and pots of hanging geraniums. It gives effect of a more generous enclosure.
Owners: Mr. and Mrs. E. Lloyd Willcox

KERTESZ



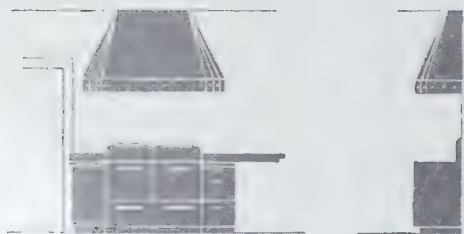
Summerhouse that is but a canopy supported by grillwork on a blank wall provides cooling shade in what was once a warehouse. Pierced brick insets were windows.
Owners: Mr. and Mrs. J. R. Hanahan Jr.



Old cobblestones laid in a handsome design form a courtyard garden without plants before a new house made of ancient brick. Bold palm foliage, a few tubbed plants offer the only relief the textured masonry requires.
Owner: Mr. John C. Hagerty



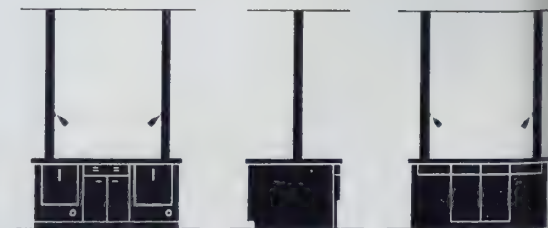
Abandoned city fountain, two-tiered and pleasantly flamboyant, is the distinctive feature gracing the small rough-flagged terrace. A pair of old gas street lamps flanks the veiled entrance to the sequestered garden beyond.
Owners: Judge and Mrs. L. K. Legge



A Major cooking area



B Refrigeration, food storage



C Clean-up island, three views

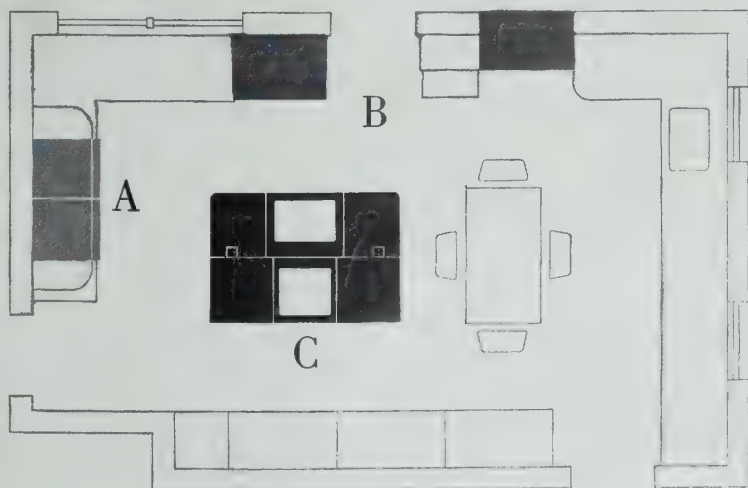
A kitchen for creative cooking

Along with the growing national trend to gourmet cooking has come a parallel trend in kitchen designing. A good kitchen today must pass two tests, the technological and the psychological. Besides being efficient, it should supply the pleasant and stimulating atmosphere that makes concentrated and creative cooking a positive pleasure. In this remodeled kitchen, the aim was to provide the work and storage areas needed for large-scale entertaining (the list of equipment is impressive: two 24" ranges, supplementary surface units, two refrigerators, a freezer, three sinks, two dishwashers, a bank of food warmers and plenty of storage cabinets) and yet keep the feeling of a cool, uncrowded and completely personal room. Paper with a pattern of espaliered lemon trees on white brick walls, Pastel Citron cabinets and equipment give the kitchen a refreshing garden look, airy in summer, sunny in winter. Copper, used in modern

lighting fixtures and range hood, is the decorative accent. Even though the kitchen faces away from prevailing winds, it is kept well-ventilated in hot weather by jalousie windows that open like Venetian blinds. Strong exhaust fans in the hood and at the opposite end of the room draw out cooking odors and heat. An acoustical tile ceiling helps to cut down the clatter that goes with party preparation. In the china storage and serving area is an innovation borrowed from restaurants: infra-red food warmers which keep food at serving temperature. These units are fixed like strip lights to the wall cabinets and plugged into ordinary 110-volt outlets. The kitchen, separated into individual areas for cooking, clean-up, bar and serving, blends every facility a cook could need into a background with a character of its own. For information about equipment and decoration write to House & Garden's Reader Service.

Main work area (left) centers on an island with a sink on either side. Deep sink for cleaning pans is between two dishwashers. Shallow sit-down sink and chopping counter are opposite refrigerator and ventilated storage bin for salad greens, vegetables. Marble-topped mixing counter links refrigerator and twin ranges. Can storage, drop-shelf planning desk, combination refrigerator-freezer are to right of island, to left of second cooking area. Note the security measure: a fire extinguisher can be reached in seconds.

Cabinets by St. Charles.



Three centers comprise working core of kitchen



Auxiliary cooking area equipped with two fold-up cooking units and a sink augments the main cooking center for parties. Drinks, canapés, sauces, coffee are prepared here. flowers arranged for the tables.

CASTING NEW LIGHT ON THE WINDOW

A major decision in building (or remodeling) a house today is the choice of windows. Quite apart from their appearance, they play a vital role in making a house satisfactory and enjoyable. They must fulfill many functions—light your rooms brightly but create no glare, let in winter sun and warmth but keep out summer heat, lift your spirit with outdoor views while protecting your privacy, admit summer breezes but shut out winter drafts, stand guard against insects, rain and snow. In good weather windows open the house to outdoor living areas.


Mechanically, many window problems have been solved. The development of heating systems to blanket windows with warmth, controls to anticipate weather changes, insulating glass to keep a vacuum between indoors and outdoors has made it possible to enlarge window openings greatly.

Nowadays factory-made windows, in many sizes, are weathertight and work well. Sold complete with weatherstripping, good hardware and glass, they will not twist or warp and are treated with preservatives and protective coatings. Screens, storm sash or double glazing are available to protect them.

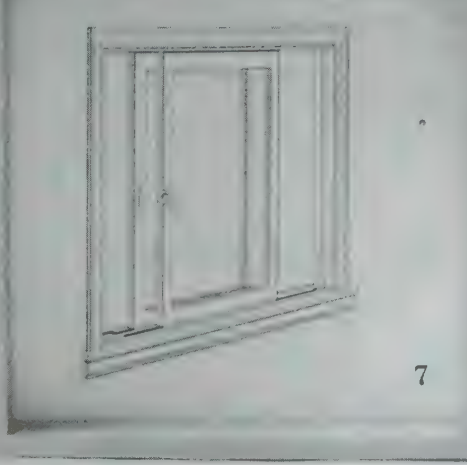
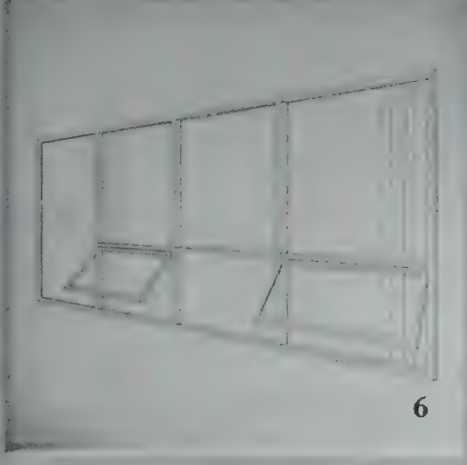
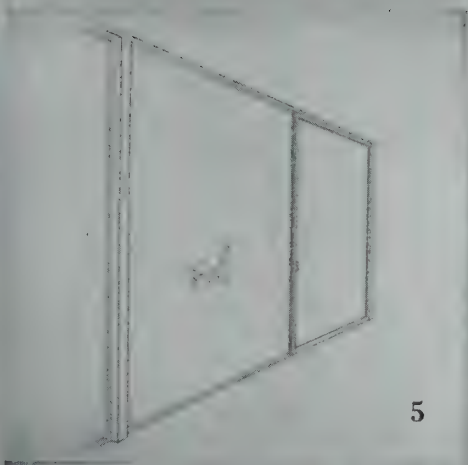
Too often the treatment of windows in house design is not 100 per cent successful. How many houses meet the rule that glass area should exceed 20 per cent of floor area for sufficient daylight? How many use southern exposure to best advantage? How many have windows that give rooms uniform brightness instead of glare? Or windows on opposite walls to distribute light better? These are the basic demands of a good window plan.

1. READY MADE WINDOWS with frame, sash, glass, trim, hardware, weatherstripping (storm sash, screens also available) are factory fabricated. Eight types are shown here.
2. JALOUSIE WINDOWS open all way for ventilation; glass slats, crank operated, can be angled to scoop in a breeze.
3. REMOVABLE WINDOWS can be washed indoors. Weathertight double hung wood sash, held by springs, slides out easily.
4. AWNING WINDOWS swing open and shelter interior from rain while letting in air. Crank controls aluminum or wood sash. Screens and storm sash are installed inside window.

5. SLIDING WINDOW WALL has weatherstripped metal or wood frame, can include insulating glass for cold climates.
6. FIXED GLASS WINDOW, coupled with ventilating sash or small sash panel, is installed singly or as a window wall.
7. SLIDING SASH opens sidewise on plastic tracks. Wood frame can hold insulating glass. The sash lifts from frame easily.
8. CASEMENT WINDOW swings outward for full ventilation. With screens attached on inside, a crank opens window.
9. DOUBLE HUNG WINDOW opens top or bottom; sash is held in frame with friction devices and won't stick or rattle.



The choice is broad;
windows may swing open,
slide open or stay fixed in place



Gardener's Month

In March only spring itself is likely to be on schedule.

Somehow the garden always lags behind while

the gardener, his discretion outvoted by valor, races on ahead.



First weekend

Freeze-and-thaw country: Pandora types, whose curiosity spurns restraint, may safely loosen strawy mulches on bulb beds with a pecking motion of a pronged cultivator. Two-fold purpose: to see how spring is doing at ground level, to lighten packed coverings without exposing tender shoots. . . . Or reverse the procedure: During thaw strip sod or cover crops from areas where early shrubs and fruit trees are to be planted. This will hasten thawing of soil by exposing dark colored earth for quick heat absorption. Lay black tar paper circle on earth for even faster action. . . . With home orchardists, impatience may be a virtue. Early planting may be worth a year in shortening the interval before full bearing.

Drought regions: No one from Texas north to the Dakotas needs to be told about the drought that is now so grievous. In peripheral states, all those from the Appalachians to the Rockies, gardeners may be less aware of basic dryness of their own ground. Mulches applied now will delay soil warming, but may retard drying. Screening of broadleaf evergreen shrubs with burlap, or applying wilt-proofing compound to foliage will diminish evaporation under springtime sun. Small-scale operators (home gardeners) may often temper nature with small-scale expedients embraced with zeal and devotion.



Third weekend

North and northeast, to slightly south: Green peas not in the ground by the time frost disappears will be second class peas when they reach the table. (This is, no doubt, the generalization of a fanatic.) Ground need not be prepared; indeed it may be harmed if it is worked while cold and wet. Sloppy but effective planting technique for your favorite early variety: scrape out trench 3 in. deep and hoe-blade width; in it scatter peas with modified bowling motion; cover scantily by shuffling astride row and kicking earth into bottom of trench. Do not press down; do not worry if some seeds are still visible. When seeds sprout, hoe in more earth around stems. Result: fast start, deep cool roots, maximum sweetness at harvest.

Notes for plant buyers: Roses in pots or cans may be planted in south, southwest, California. Dormant roses may still be planted everywhere else, if frost has gone. Good rule to live by: plant annually at least one more new climbing variety, two new floribundas, 3 new hybrid teas. (For a pink-apricot shade, try Linda Porter.) . . . Iris: keep up with new pinks; move ahead with the newer yellows (Harvest Splendor, Golden Sunshine—choice, expensive) . . . Except in the frigid-winter states, try an unusual groundcover, *Sarcococca hookeriana humilis*, an evergreen so lovely you can forgive its name.



Second weekend

Blue grass belt: Where perennial lawns, especially those of Kentucky blue and fescue strains, are the rule, late winter feeding may be the most important step in year-round care. Blue grass matures in June, following a May growth peak, and all but the earliest applications of plant food may miss the spring boat. Supplement first feedings with new ureaform slow release compounds, but apply the familiar type (5-10-5, 8-6-4, 4-12-4) before the frost goes. No watering is needed while grass is dormant. . . . Scatter seed where lawn is thin; you may get better results than if you wait for warm weather when a careful repair job would be possible.

South, mid-to-deep: Azaleas, chief glory of the whole region, begin their procession up the latitudes this month. Refrain from cultivating around azaleas: they are shallow rooted. Maintain a light mulch: pine needles, leafmold are good. Feed established plants cottonseed meal or, sparingly, a prepared azalea food. Apply spray right after flowering to control mites, lacebugs, thrips: use combination dormant oil and residual action spray (with DDT, malathion, for example).

West coast: Firethorn, unexcelled flowering, fruiting evergreen, is most amenable of plants when trained flat on wall or chimney. Shape patiently, yearly, for increasing beauty.



Fourth weekend

North and east: Transplanting begins in earnest: outdoors, with bare rooted fruit trees and most leafless shade trees in small sizes; indoors, with first "pricking off" of seedlings of such early starters as petunia, stock, cabbage. . . . Sowing begins or continues for most vegetables and flowers listed as hardy on the packet. Snapdragon but not zinnia, larkspur but not marigold, lettuce but not beans, for example.

South and southwest: Balled and burlapped trees and shrubs (or those in containers) are all safely moved now. Admonition number one: avoid setting plants more than an inch deeper in new location than they grew in the old. Use hoe handle or long stake laid across hole and root-ball as depth gauge. Plant not on soft cushion but on firm layer of enriched soil. Form rain catching saucer above roots after filling hole. . . . Prune azaleas and camellias that need shaping or restraint—after flowering but before new green growth really starts. . . . All vegetables can be safely planted within the next fortnight.

California: Start all summer bulbs at will: gladiolus, tuberous begonias, tigridias and the rest—especially the rest. Add one you have never grown before: tulbaghia, perhaps?

Northwest: Primroses are at hand. Clean up; get the slug bait ready; prepare for gold at the beginning of the rainbow.

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PARIS LETTER (Continued from page 50)

picture, copper pots, carved wooden bowls or real antique kitchen instruments of charming design brought down from the garret and treated as ornaments. If this evolution has been the same as in America, it has been swifter, all compressed within eight years, and the process has been distinguished by bright attractive French touches.

Several brands of dishwashers are offered by French manufacturers, but so far have created no furore. This may be because most French women who have enough money to buy a dishwashing machine also have a servant, and the utility of substituting machinery for hired muscle doesn't seem obvious.

The laundry machine, however, is the new star in sales. Steam laundries have never enjoyed much favor, and wash is done at home or by women who work in their own kitchens and turn out a superb job for several clients. (One wonders how in such cramped quarters.) Some of these home laundresses are buying washing machines on the installment plan, but they still rely on their wizardry with the iron.

Moreover, the washing machine has started a new commerce: the *laverie automatique*. An enterprising man will rent a small shop or empty garage, install five or six washing machines and turn out laundry for an average price of 350 francs (a dollar) per 12 pounds. The electric iron, the vacuum cleaner, the mixer have become as familiar in French bourgeois homes as in America and are rapidly penetrating the humbler levels.

Prepared foodstuffs are at the beginning of a new era. It is amusing to recall that up to the war neither gelatin nor baking powder

could be found in France. If you wanted an aspic, you cooked a calf's foot for three hours. If you were making a cake, you broke in the whites of several eggs. There is still a slight prejudice against canned foods, excepting peas, asparagus, and sardines, but as canning has become more standardized, the prejudice seems to be lessening. Two companies make excellent dehydrated soups. (A fish soup introduced last year at the *Salon des Arts Ménagers* has made a big hit.)

Frozen vegetables do not exist. A few years ago one concern tried to open up a market in France, but it was a complete failure, perhaps because it was not backed by a strong advertising or educational campaign. It is likely that frozen and canned vegetables always will be of less interest in France than in America; the mild climate, the shorter distances permit really fresh vegetables to appear on the Paris market in every month of the year. Naturally you don't find all fresh vegetables at all times, but there is always a delicious choice.

Up to now the French male has resisted all efforts to lure him into the kitchen and boasts that he has never washed a dish in his life. Nor has he, in the past, been much of a handyman. But in 1956 the *Salon des Arts Ménagers* introduced a do-it-yourself section so successful that space for this blister and boils division has been greatly enlarged this year.

Beginning February 28, a million Parisians will jostle through the Grand Palais, admiring, sampling, inquiring, buying for a better home. In a country somewhat shaken by political and economic events, it is an unexpected and very comforting phenomenon.

END

MODERN HOUSE (Continued from page 75)

Building Data

FOUNDATION: Concrete. **EXTERIOR WALLS:** Pennsylvania iron spot brick—Hanley Co. **ROOF:** 5-ply built-up roofing with tar and gravel finish—Barrett Division, Allied Chemical & Dye Corp. **INSULATION:** Accordion folded aluminum insulation—Infra Insulation Inc. **DOORS:** Interior, 1 3/4" flush plywood—Morgan Woodwork. Exterior, glass paneled. **GARAGE DOORS:** Flush surface, overhead type—Overhead Door Corp. **GLASS IN EXTERIOR WALLS:** 1/4" polished plate—Pittsburgh Plate Glass Co. **FIRE-PLACE:** Pennsylvania iron spot brick facing—Hanley Co. **INTERIOR WALLS:** Plaster and teak paneled walls. **CEILINGS:** Plaster in all rooms. **FLOORS:** Entrance hall, living room, dining, music

and library; Sicilian travertine. All other rooms, "Flexachrome" vinyl tile—The Flintkote Co. **EXTERIOR PAINTS AND STAINS:** Gray wood trim. **LIGHTING FIXTURES:** Kliegl Brothers, General Lighting Co., and Edison Price. **HEATING SYSTEM:** Oil fired, radiant warm air. Clay tile ducts installed under concrete slab. **BATHROOM PLUMBING FIXTURES:** W. A. Case & Son Mfg. Co. and American Radiator and Standard Sanitary Corp. **KITCHEN EQUIPMENT:** Cabinets—St. Charles Mfg. Co. Dishwasher—The Hobart Mfg. Co. **LAUNDRY EQUIPMENT:** Washing machine and dryer—RCA-Whirlpool Corp. **ARCHITECT AND LANDSCAPING:** Philip Johnson. **CONTRACTOR:** Emanuel Holm.



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GEORGIAN HOUSE (Continued from page 71)

Building Data

FOUNDATION: Concrete. Cement by Lone Star Cement Corp. EXTERIOR WALLS: Used handmade colonial brick. ROOF: Slate—Buckingham Virginia Slate Company. INSULATION: 4" batt insulation in all exterior and interior walls—Owens-Corning Fiberglas Corp. "Alfol" Reflective aluminum insulation under all rafters in attic space—Borg-Warner International Corp. DOORS: Exterior doors made of white pine. Interior doors in living room, mahogany. Other interior doors, white pine, designed by architect and manufactured by R. E. Richardson & Sons, Inc. GARAGE DOORS: Sectional wood doors—Overhead Door Corp. WINDOWS: Wood double hung windows designed by the architect—Snow Lumber Co. GLASS: Pittsburgh Plate Glass Co. FIREPLACES: Dampers—H. W. Covert Co. Ash dumps—The Majestic Co., Inc. INTERIOR WALLS: Playroom in basement, old pine boarding. All other rooms, plaster over metal lath. Plaster—U. S. Gypsum Co. Lath—Wheeling Corrugating Co. CEILINGS: Dining room, acoustical plaster; playroom, acoustical tile—U. S. Gypsum Co. All other ceilings, plaster—U.S. Gypsum Co. FLOORS: Basement, kitchen and breakfast

pantry, rubber tile—U.S. Rubber Company. Dining room, wide plank flooring—Parkay, Inc. Entrance hall and stair hall Vermont gray and Alabama white marble. Living room, imported oak laid in parquet pattern. Remainder of house, oak strip flooring—Peerless Flooring Co. Exterior entrance platforms—Indiana Limestone Co. Terrace paving—J. C. Robinson Co. HARDWARE: Ostrander & Eshleman Inc. IRONWORK: Wrought iron railings for interior stairs and exterior entrances—J. D. Wilkins Co. EXTERIOR PAINTS AND STAINS: Devoe & Reynolds Co. INTERIOR PAINTS AND STAINS: National Lead Co. and Devoe & Reynolds Co. INC. HEATING SYSTEM: Oil fired warm air. Furnace: The H. B. Smith Co. Inc. Controls: Minneapolis-Honeywell Regulator Co. Water heater: Taco Heaters Inc. AIR CONDITIONING SYSTEM: Carrier Corp. BATHROOM PLUMBING FIXTURES: Crane Co. KITCHEN PLUMBING FIXTURES: Elkay Mfg. Co. KITCHEN EQUIPMENT: Cabinets and countertops—Town and Country Kitchens, Inc. Dishwasher, Range, Refrigerator, Freezer—General Electric Co. ARCHITECT: Mott B. Schmidt. INTERIOR DECORATOR: Otto Zenke. CONTRACTOR: George W. Kane.

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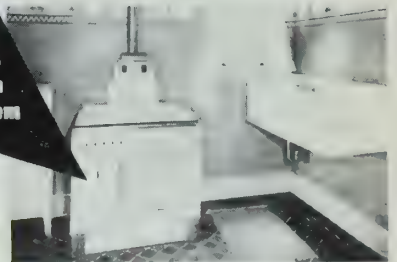
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SHOPPING INFORMATION

All prices are approximate

The white look

Page 57:

Chair, Italian Provincial from Salerno Group. Shaw Manufacturing Co.

Campaign chest, white lacquered walnut; 38" x 19" x 22 1/4", \$198. At Bloomingdale's, New York, N. Y.

Sectional table, mosaic top, brass legs, \$310. At Luberto Design, 931 Third Ave., New York, N. Y.

Rug, "Rajah," Spunvis rayon, diamond pattern; 4' x 6', \$32.50. Needle tuft.

Floor lamp, shade, \$33.50. At Bonniers, 605 Madison Ave., New York, N. Y.

Urns, white porcelain, \$150 a pair; turquoise cup and saucer, \$1.60; ash tray, \$10.50. At Lord & Taylor, New York.

Fabric on wall, 54" linen Greek key design, \$9 a yard. Patterson Fabrics, through decorators.

Page 58:

Sofa designed by Paul McCobb for Linear Group, \$431; chair by Widdicomb, \$319; walnut bench by Richbitt, \$54.50; pewter horn lamp, \$74.50; white llama rug, \$179; window shade fabric, \$13.95 a yard. At Bloomingdale's, New York, N. Y.

Page 59, top, left:

Home of Mr. and Mrs. Gardner Cowles.

Right:

Apartment of Mr. and Mrs. James Boles.

Curtain fabric, "Savona" sheer, rayon, silk and Fortisan, \$3.95 a yard. Textured fabric on sofa, \$5.95 a yard; on chair, \$7.95 a yard. Cohama.

Queen Anne chairs, fruitwood painted white; table, fruitwood base, marbleized top, 45" x 55". Baker Furniture.

Cocktail table, glass top, gilded Baroque base, \$630; white English Shelley plate, \$36; white French porcelain cup and saucer, \$21. At Doris Dessauer, 228 East 51st Street, New York, N. Y.

Mortar and pestle, white French faience, \$27. At Accessories & Design, 112 East 55th St., New York, N. Y.

Green malachite box, \$350. At the Piazza, 40 East 51st St., New York, N. Y.

Round glass dish, \$20. At Bonniers, 605 Madison Ave., New York, N. Y.

Lamp, white ironstone, paper shade, \$60. At Norman Perry, Inc., Plymouth, New Hampshire.

Carpet, "Paradise," natural white cut pile all wool, \$21.50 a square yard. Bigelow-Sanford Carpet Co.

Bottom, left:

Apartment of Mr. and Mrs. Edward D. Bodman.

Right:

Home of Mr. and Mrs. W. P. F. Brawner. Miller & Steiner, architects.

Page 60:

Flatware: "Benjamin Franklin" dinner knife, \$9, dinner fork, \$10; luncheon fork, \$9, cream soup spoon, \$7.25. "Silver Flutes" salt and pepper shakers, \$17.50 a pair. Towle.

Dinner plate, "Snowflake," \$75 a dozen; cream soup, \$105 a dozen. Stuart crystal "Cardinal" goblet, \$84 a dozen; claret wine glass, \$81 a dozen. Worcester Royal Porcelain Co.

Tablecloth, Swiss muslin tambour embroidered, 70" x 108", \$69.50. Ottavia. At Lord & Taylor.

Sectional centerpiece, Baccarat "Swirl," \$50; Baccarat two-branch candelabra, \$95 each. At Saks' Guest & Gift Shop, Fifth Ave. & 49th St., New York, N. Y.

Napkins, white Irish linen, 22" x 22", \$1.29 each. Irish Linen Guild.

Candles, box of 4, \$1. Will & Baumer.

Chairs, walnut Louis XV; sideboard, custom-made Contemporary French. Jacques Bodart, through decorators.

Page 62, top:

Home of Mr. and Mrs. Francis Martin Jr.

Bottom, right:

Fabric, for bedspread, on walls, "Grille," 54" wide, \$13.50 a yard;

"Daleport" carpet, \$29.50 a square yard; accent rug, 3' x 10', \$169; "Continental" headboard, cherry and caning, \$172; night stands, \$119 each;

campaign chests painted white, \$196 each; upholstered chair, \$155; white lamp, shade, \$94.50. At Bloomingdale's, New York, N. Y.

Rugs

Page 81:

"Flaire" all wool Wilton carpet; 12' and 15' widths, \$24.95 a square yard. Archibald Holmes & Sons. Photographed at the Brevoort Apts.

Page 82, top, left:

Apartment of Mr. and Mrs. Bertram J. Lampert.

"Wunda Loom" deep pile cotton carpet; preshrunk, \$14.95 a square yard. Wunda Weve Carpet Co.

Right:

Decorator, Henriette Granville, of Bloomingdale's, New York.

Wool rug, 4' x 6', handmade, \$140; grass cloth wallpaper, \$9.75 a roll; cocktail table, marble top, \$170; campaign chest, walnut, \$396; fabric on screen, \$16.50 a yard; silk shantung curtain fabric, \$6.75 a yard; book shelf, \$386; bronze horse, \$850. At Bloomingdale's, New York, N. Y.

Bottom, left:

Apartment of Mr. Raymond Loewy.

Wool rugs custom-made by Edward Fields, through decorators.

Right:

"Knotted Folkweave" carpet, made of tuftwoven Acrilan, \$10.95 a square yard. Firth Industries.

Desk, 3 drawers; mahogany, "Faded Heirloom" finish; 40" x 20"; matching side chair. Kittinger Co.

Upholstery fabric on chair seat, 54" white cotton and rayon jacquard weave. Cohama.

Brass column lamp, linen shade, \$75. Hansen Lamps, 978 First Ave., New York.

Page 83, top, left:

Apartment of Mr. William Duff.

Oval rug, carved wool from "Desert Collection," \$27.50 a square yard. Karastan.

Right:

Apartment of Mr. and Mrs. Fred Bernard.

Carpet custom-made by Edward Fields, through decorators.

Bottom, left:

Apartment of Mr. Luther Travis.

"Colored Panels," all cotton rug, Mondrian design, 6' x 9', \$99.95. Needleleft Rug Mills.

Right:
Home of Mr. and Mrs. L. B. Chastain.
Wool chenille rug custom-made by Mohawk Carpet Mills.

Page 84:
Apartment of Mr. James Beasley Simpson.

Rug custom-made by Edward Fields, through decorators.

Page 85, top, left:
Home of Mr. and Mrs. Lewis MacNaughton.

Rug custom-made by Rugcrofters.

Right:
American Indian rug, Alfred I. Barton Collection, Southwest American Textiles, Lowe Art Gallery, University of Miami.

Bottom, right:
Apartment of Mr. and Mrs. S. I. Newhouse Jr.
"Night Flowers," deep wool pile carpet, 6' x 9', \$167.50. Karastan.

Bottom, left:
Apartment of Mr. William Duff.
"Nordic Largo" wool rug, white pile on beige; handmade, hand-knotted; 9' x 12', \$576. F. Schumacher & Co., through decorators.

Page 86, left:
"Kasta," blend of Avisco and nylon, tufted design; 6' x 9', \$72.50; 9' x 12', \$179.50. Barwick Mills.

Right:
"Fairway," wool; 27", 12' and 15' widths, \$12.95 a square yard. C. H. Masland & Sons.

Page 87, top, left:
"Kaleidoscope," wool; 9' and 12' widths, \$15.95 a square yard. James Lees & Sons.

Right:
"Morning Dew," from Finlandia Group. All wool, Mitin mothproofed; 9' and 12' widths, \$12.50 a square yard. Roxbury Carpet Co., Whittall Division.

Bottom, left:
"Regimental," broad striped loop texture, Staylux carpet rayon yarn; 12' width; \$8.50 a square yard. Bigelow-Sanford Carpet Co.

Right:
"Pinnacle," cut pile tufted rayon; 9', 12', 15' widths, \$9.50 a square yard. Magee Carpet Co.

Pages 88, 89:

1. "Winter Tree," 5' x 8'6", hand-woven. At Bonniers, 605 Madison Ave., New York, N. Y.
2. "Pine Tree," 6' x 9'. George Tanier, through decorators.
3. Moroccan rug, black and white, 6'9" x 9'2"; 3" pile. Mauretania Fabrics, through decorators.
4. Mexican rug, at Tae Phoenix, 1514 Wisconsin Ave. N.W., Washington 7, D.C.
5. Colombian rug, 5'6" x 8'6". At Doria Shops, 40 East 54th St., New York, N. Y.
6. "Ducar," Indian rug, 6' x 9'. At Lord & Taylor, New York, N. Y.
7. "Alphabet," 5'8" x 7'6". George Tanier, through decorators.
8. Israeli rug from Beersheba, 3'6" x 6'4". Mauretania Fabrics, through decorators.
9. "Park at Night," woven by Suomen Kasitvon Ystayat; 72" x 48". At Georg Jensen, 667 Fifth Ave., New York, N. Y.
10. Wells Modern runner, 22" x 72". F. Schumacher & Co., through decorators.
11. Haitian rug, 5' x 16'. Jack Lenor Larsen, through decorators.
12. "Equinox," 6' x 4'. At Grace Borge-nicht Gallery, 1018 Madison Avenue, New York, N. Y.

NEW ENGLAND HOUSE (Continued from page 67)

Building Data

FOUNDATION: Concrete block—Massachusetts Cement Block Co. Cement for mortar and poured concrete—North American Cement Corp. Stone facing, granite—H. E. Fletcher Co. **EXTERIOR WALLS:** Clapboard siding. **ROOF:** Red cedar shake shingles. **INSULATION:** Mineral wool batts in walls, 4" loose-fill mineral wool in ceilings. Rigid insulation around perimeter of floor slab. All insulation, "Gold Bond"—National Gypsum Co. **DOORS:** Steel casement doors—Hope's Windows, Inc. Wood flush doors—Roddiss Plywood & Door Co. Paneled and special wood doors—Naumkeag Lumber Co. **GARAGE DOORS:** Custom made. **WINDOWS:** Steel casement—Hope's Windows, Inc. **GLASS:** ¼" plate—Pittsburgh Plate Glass Co. **FIREPLACES:** Living room, marble trim—Colonial Marble Co. Study, slate trim—Colonial Marble Co. For both fireplaces, soapstone backings and steel dampers by Donley Bros. Co. Flues, terra cotta. **INTERIOR WALLS:** Study fireplace wall and bedroom hall, wood shiplap siding. Baths, ceramic tile—Cambridge Tile Mfg. Co. All other rooms, plaster on gypsum lath—National Gypsum Co. **CEILINGS:** Plaster on perforated gypsum lath—National Gypsum Co. **FLOORS:** Entrance hall—Colonial Marble Co. Study and bedrooms, oak strip flooring. Living room and dining room, oak block flooring—

D. L. Fair Lumber Co. Kitchen and baths, vinyl tile—American Biltrite Rubber Co. **HARDWARE:** Finish hardware—W. C. Vaughan Co. Locks—Lockwood Hardware Mfg. Co. Miscellaneous hardware—The Stanley Works. **EXTERIOR PAINTS AND STAINS:** Gray clapboards, white trim, stained oak entrance doors—Pratt & Lambert, Inc. **INTERIOR PAINTS AND STAINS:** White trim, oyster-gray walls—Pratt & Lambert, Inc. **LIGHTING FIXTURES:** Recessed ceiling lights—Kirlin Co. Outside brackets—Simes Co. **HEATING SYSTEM:** Oil fired, radiant hot water system. Boiler—American Radiator and Standard Sanitary Corp. Controls—Minneapolis-Honeywell Regulator Corp. Water heater—Bradford Electric. **BATHROOM PLUMBING FIXTURES:** Crane Co. and American Radiator and Standard Corp. **KITCHEN PLUMBING EQUIPMENT:** American Radiator and Standard Sanitary Corp. **KITCHEN EQUIPMENT:** Cabinets—Custom made. Countertops, "Formica"—The Formica Co. Dishwasher—The Hobart Mfg. Co. Food waste disposer—Westinghouse Electric Corp. Cooking top and oven—Thermador Electrical Mfg. Co. Fan—Trade-Wind Motorfans Inc. **LAUNDRY EQUIPMENT:** Combination washing machine and dryer—Bendix Corp. **ARCHITECT:** George W. W. Brewster. **LANDSCAPE ARCHITECT:** Stanley Underhill. **CONTRACTOR:** W. A. Berry & Son.

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Top right: Madonna & Christ Child
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SHOPPING

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For the nursery set: cunning place mats designed like a pussy cat or a puppy dog. We show the pussy here. Note the Lucite tag attached to the kitten's collar. It comes marked with a young one's name. Mat is made of heavy gauge plastic decorated with a full color design. 13" x 17". \$1.29 each. Ppd. Damar, 741 Damar Bldg., Elizabeth, N. J.

MEHLMANN



Three-in-one box for your entrance door: the handsome mail box shown here. Made of iron finished in weather resistant black lacquer, it has sturdy arms to hold magazines and newspapers, a capacious weather proof box for mail, a polished brass thermometer to tell the temperature. 16" x 7". \$5.95 ppd. Cortley Gifts, 305 East 83rd St., N. Y.

Old fashioned charm.

The cut glass "sundae" dish which was the pride of the Ice Cream Parlor is being reproduced again. Here we show one made from a seventy year old mold. Footed and graceful in design, it is perfect to use for your dessert service. It will display to advantage your fruit compote, your pudding. \$1.50 ea. Ppd. Red Oaks, Prairie View, Ill.



Treasure trove will not be

hard to locate if you own the map shown here. This 44" x 28" chart of the United States shows 400 locations of lost treasures: forgotten mines, buried loot, sunken ships. Plan your vacation to include some of these locations. If you find the treasure, it is yours! \$.50 ppd. for one map. Walter Drake, HG, Colorado Springs, Col.



AROUND

with Ann McLaughlin

order, as few of them handle c.o.d.'s. You may return for refund any item not personalized if you return it promptly by insured mail and in an unused condition.

A country kitchen could be the place for the mail rack shown here. Made of solid pine finished in honey tone, it is fitted with a half-round fruit bowl. The family will be pleased with this decorative accent. Over-all size: 12" wide x 19" long x 5" deep. \$11.95 postpaid. Order from Greenbaum Brothers, 101 Washington, Paterson, New Jersey.



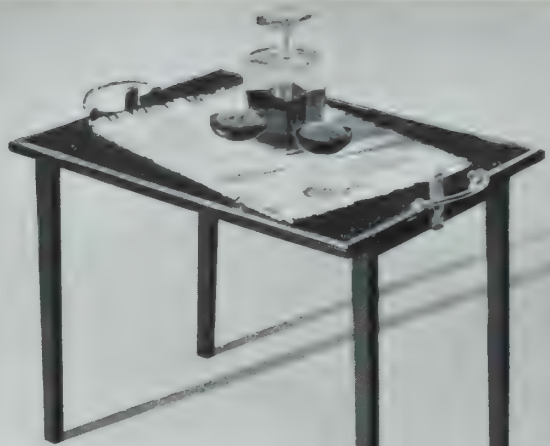
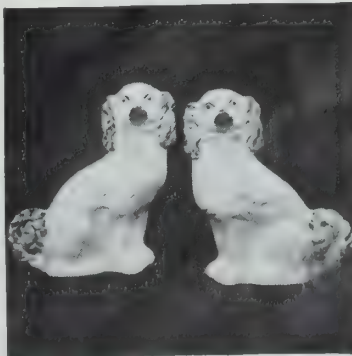
The shining hours are the ones marked by a sundial so of course you could not depend on it to make a commuter's train. However, it is a decorative garden accessory everyone loves. Shown is one made of cast aluminum finished in black. The numerals are polished, silver-color aluminum. 10" in diam. \$5.95 ppd. Cape Cod Cupola, N. Dartmouth, Mass.



The bride and groom will cherish the pair of champagne glasses shown here. Made of fine crystal, each glass is decorated with hand-etched entwined hearts and Cupid's arrow. Each hollow stem is tied with white satin ribbon decorated with lilies-of-the-valley. Sentimental old marrieds will love a set. \$6.50 ppd. Susan Smith, Carpentersville, Illinois.



Staffordshire China is eagerly collected. Shown here is a pair of dogs made from the original, two-hundred-year-old molds. The coloring is traditional: cream body decorated with a yellow collar and chain, with charcoal markings. You will be delighted with the size of these dogs: 10" x 4". \$9.95 plus 75c the pair. Here's How, 27 E. 22nd St., New York 10.



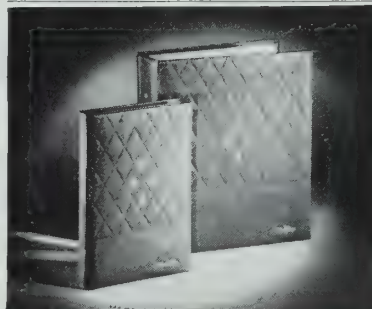
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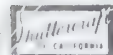


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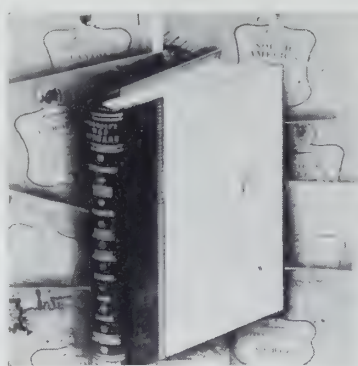
The travel kit you need for your spring trip is the pack shown here. Case is made of plaid design plastic trimmed with leather-like binding. It holds an electric coffee maker which boils water quickly and percolates the brew. Two cups, saucers, spoons and containers are included in kit. \$10.75 plus 75c. Order from Fraser's, 912 Broadway, Tacoma 22, Wash.



The smoke house shown here is designed to hold a carton of your favorite cigarettes, not your fat hams and sides of bacon. It is designed like the old fashioned smoke house of California redwood rubbed to a smooth finish. Use it to hold either king or standard size cartons. 13" high. \$2.98 plus 25c. Foster House, HG, 430 South Jefferson, Peoria, Ill.



In the country you will wear this attractive dress to the supermarket, to the railroad station, to the country club. It comes in a good choice of fabrics: denim (in navy or faded blue) and chambray (in Cadet blue). Sizes: 10 through 20 (\$10.95) and 22 to 44 (\$12.95). Postpaid. Order from Western Classics, Dept. HG3, Box 4035, Tucson, Arizona.



A fine atlas should be in every bookcase, in every library. Here we show one designed like a book. It is fitted with removable maps of the United States, Canada, Asia, Africa, Europe, North and South America, Australia, Pacific Islands, Europe. Each is 50" x 33", a perfect size to hang. \$9.75 for case and nine maps. Terry Elliot, 135 E. 44th St., N. Y.



Slip-cover your flower pots with lace-like jackets. We show here a set of covers made of flexible polyethylene which are designed to fit both 4" and 5" flower pots. Easy to clean (soap and water does it), the covers button neatly to put on or take off. Color: white only. \$1 ppd. for three. Glasscraft Department HG, 920 Chicago Avenue, Evanston, Ill.



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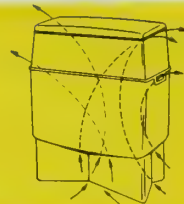
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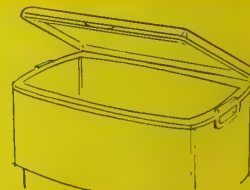
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Decorative panels for a wall, for a door, for a head board: the beautifully modeled fruit panels shown here. Cast in a high impact resin base composition, the panels are finished in a lustrous gold color. Try using them on either side of a wall clock to achieve a well balanced effect. A pair is \$3.95 ppd. Down's, 816 University, Evanston, Illinois.

Pottery pots from Puerto Rico make fine oven-to-table ware. The decorative ones shown here come in three sizes: individual (\$1.75 each); one quart size (\$6.95 each); two quart size (\$9.95 each). Colors: turquoise, oyster or a combination of terra cotta and black. Ppd. Order from Puerto Rican Pottery Company, HG3, 520 Fifth Ave., New York.

Collectors will welcome the zany salt and pepper set shown here. Designed like benevolent owls, the set is made of high glaze ceramic decorated in North American owl colors: tan, brown and taupe. Mortarboards are black, horn rim glasses are set with fake "diamonds." \$1 ppd. the pair. Order from Helen Gallagher, HG3, 413 Fulton St., Peoria, Ill.

A bold accent for a pretty wrist: the gold-plated king size charm bracelet. The dangles include a Leprechaun, a clover, a French coin, a heart, a set of bells, a horse hoof, a hammer, and the numeral 13. All are attached to a handsome links chain, all are plated in 14K gold. \$3.95 ppd. Tax included. Mansfield House, 3 Coenties Slip, N. Y.



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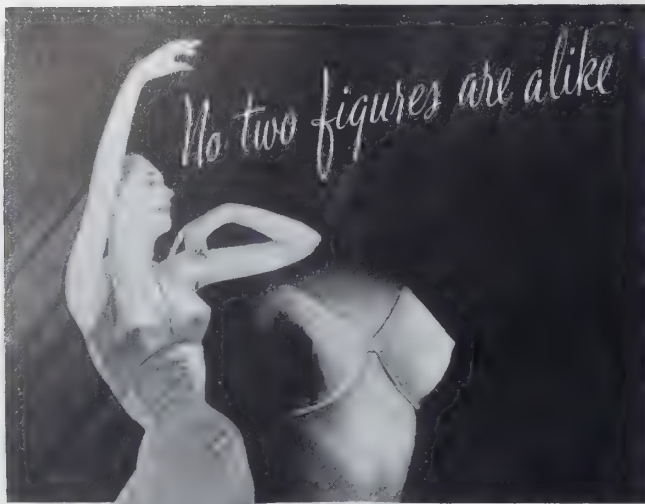
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\$6.95 tax & postage included

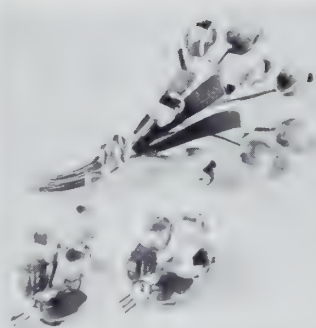
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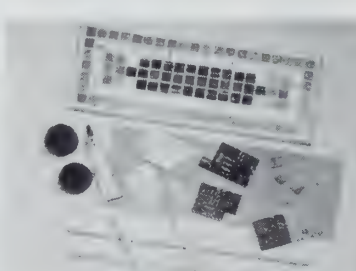
Redolent of spring: the tulip jewelry shown here. You can almost smell the astringent odor of the red and yellow tulips, of the pale green leaves. Made in Austria, this jewelry is fashioned of gold-plated bronze, hand painted. \$1.75 for the pin; \$1.75 for earrings, \$3 the set. Ppd. Fed. tax incl. Order from Mary Mae, 29 Murdock Court, Brooklyn, N. Y.



A good service to know about is one performed by the Century Shoe Repair Company. For \$2.98 each you can have your expensive alligator shoes and pocketbook made to look as fresh as a daisy. The factory will reglaze the leather and give it a new lease on life. Add 50c. Write for mailing carton, Century Shoe Repair, 210 Park Avenue, Baltimore, Md.



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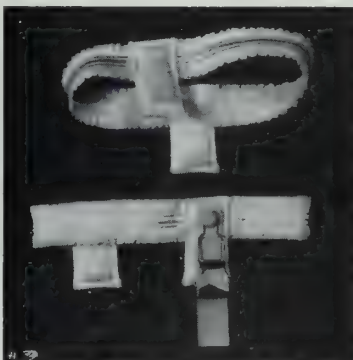
Hats off to this hat rack! It welcomes coats and jackets, too. Accordion-like, it expands to a generous 40". The frame is made of pine finished in honey tone; pegs are finished in ebony; rubber tips are white. This is the space saver which you can hang in many places: foyer, bedroom, closet. \$4.95 plus 35c. Lowy's, 260H 116th St., Rockaway Park, N. Y.



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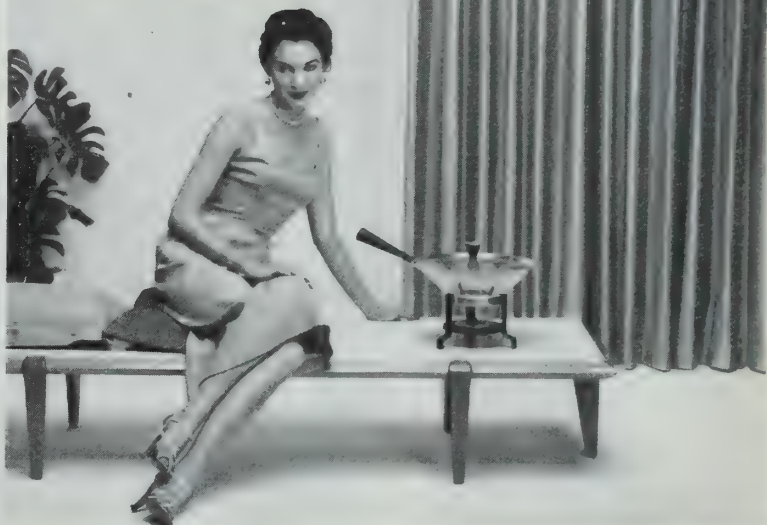
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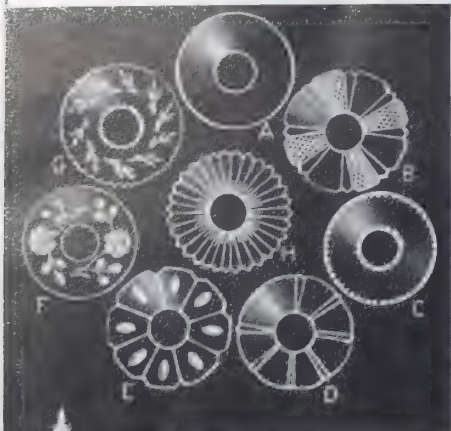
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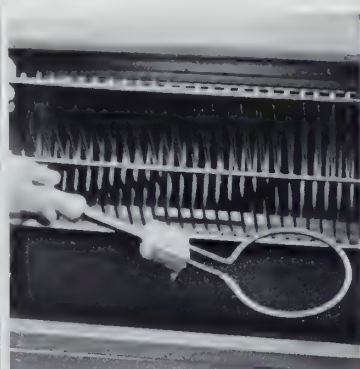


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AROUND

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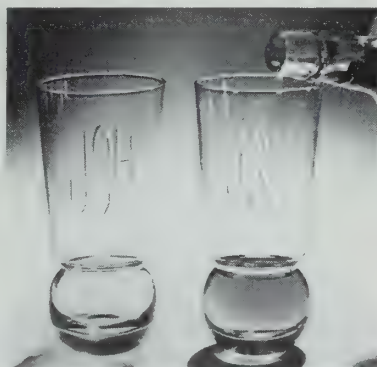
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DAY-NIGHT Driveway Guides

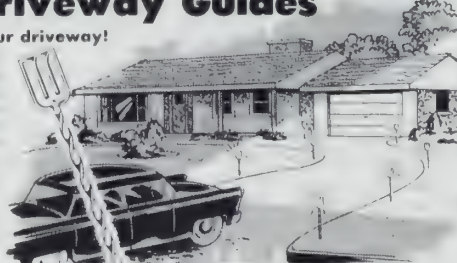
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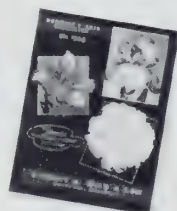
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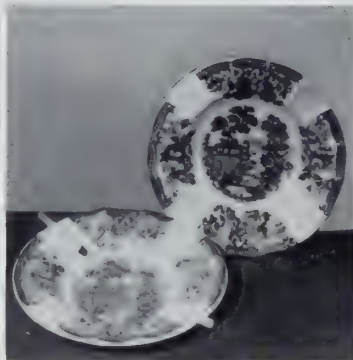
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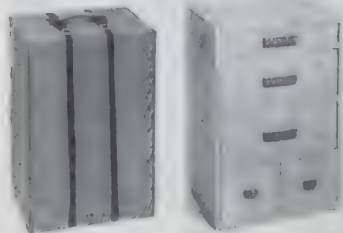
Hand-carved birds add great charm to an arrangement of branches, leaves or flowers. Shown here is a flock of six small birds which range in size from 1½" to 3". Each is beautifully modeled, each is hand colored. A set would make an excellent gift for a garden club member. \$1.25 postpaid. Huss, 800 North Clark Street, HG3, Chicago, Illinois.



A new switch on an old plate has charming results. Shown here is a Staffordshire soup bowl which has been rejuvenated into a giant size ash tray. Made from old molds, this plate comes in the Tonquin pattern in plum, pink, brown or blue on white or with full color English game birds on white. \$2.50 for one. Ppd. Seth & Jed, New Marlboro, Mass.



Addition for the bathroom: the lace-like metal shelf. It is a sturdy appointment which will hold bottles and jars. Made of metal finished in one of three colors: white, black or gold. Overall size: 18" x 18" x 4". You can use it, too, as a spice shelf in the kitchen or pantry. \$3.95, add 35c postage. Laurie & Co., HG3, 507 Fifth Avenue, New York, 17.

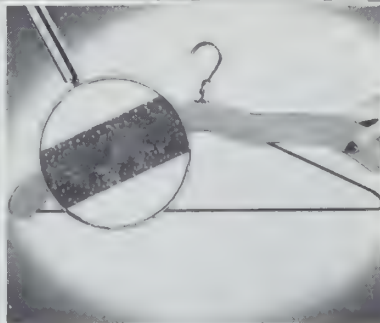


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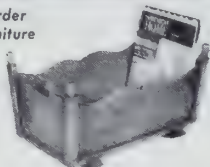


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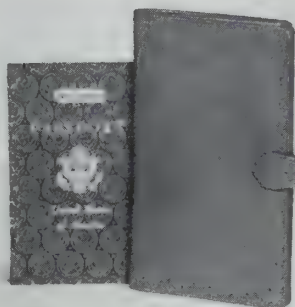
Bellevue Theatre Bldg., Upper Montclair, N. J.

AROUND

Westminster chimes make the handsome electric clock shown here a choice timepiece. Adapted from an English bracket clock (circa 1700), it has a beautifully ornamented dial, a polished mahogany case, a full Westminster chime which marks each quarter hour. 11" x 14" x 5 5/8". \$79.95 plus tax. Ppd. Morton Clock, 1318 Pine, Highland, Ill.

World travelers will welcome the newly designed passport case shown here. Made of Morocco leather (red, brown, black) it is large enough to accommodate airplane tickets and traveller's checks. Passport pocket has an open window to display your name. 7 1/2" x 4 1/2". \$9.85 ppd. including gold stamped name. Jonzz, 46 Pondfield Rd., Bronxville, N. Y.

A serving piece which might excite your imagination is the one shown here. The chianti-clear ceramic dish is finished with a high glaze and is perfect to use for pate, for curry or for your colored Easter eggs. The hand-woven reed tray (10" x 13") and the fruitwood spoon are included in the cost. \$6 ppd. Mail-Age, Box 109, Pratt Station, Brooklyn, N. Y.



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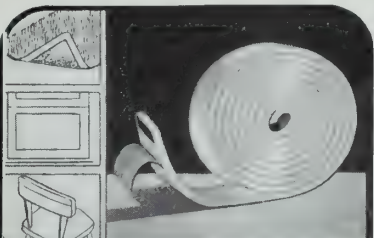


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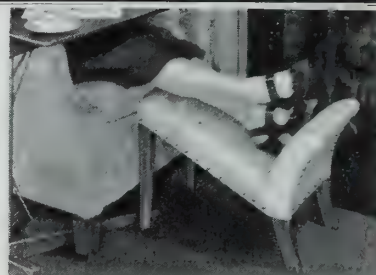
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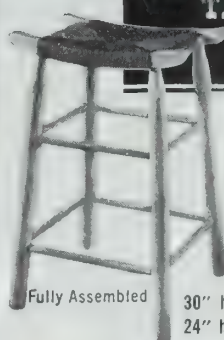
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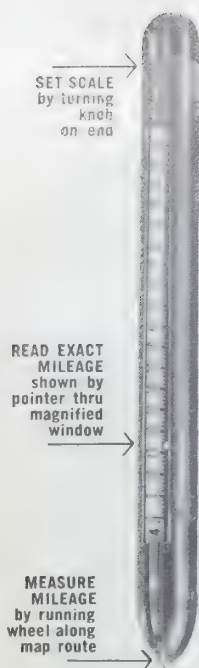
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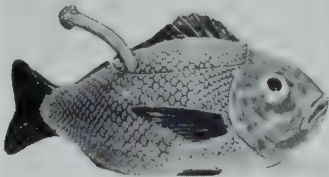
ALSTO CO., Dept. HG-3, 4007 Detroit Ave., Cleveland 13, Ohio.

AROUND

Amethyst glass is highly prized and not easy to find. We show here a pair of footed compotes made with amethyst bowls (5½" in diameter) fitted to clear white crystal pedestals. Over-all height 3½". These charming pieces are perfect to use on the sideboard, a serving table, a lamp table. \$5 the pair plus 25c. From Page & Biddle, Haverford, Pa.



The Holy Season of Lent, this year, starts on March 6th. To make your Lenten meals more appealing we show this Majolica tureen. Beautifully finished in a high glaze, the tureen is hand decorated in natural color. Use it for savory chowders and fish stews. 15" x 7", it holds 6 pints. \$11.95 complete with ladle. Jenifer, HG, Great Barrington, Mass.



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WISE OLD OWLS

make amusing hearth decoration. The cast-iron pair shown here is finished in rust-resistant satin black. And the eyes are truly owl-like because the yellow cornea and the black iris are translucent! Over-all size: 14" x 14". \$14.95 postpaid. Order from

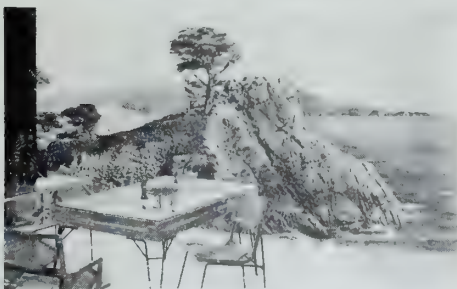


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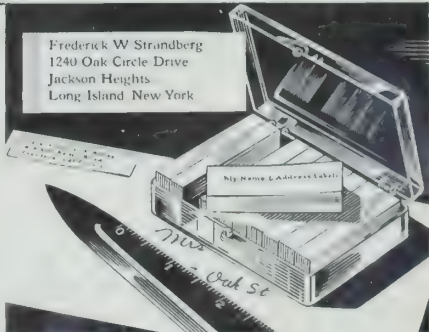
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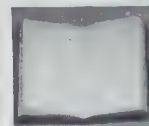
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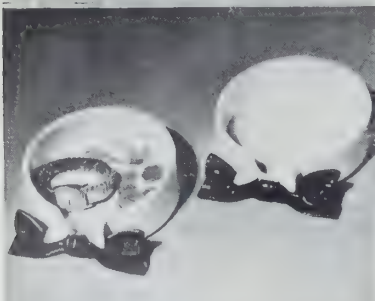
Half the fun of your trip will come from reminiscing in later years—but don't rely on your memory! You'd be wise to write a page a day so you won't forget as time goes by. This special travel diary is bound in gold-tooled leatherette, 6 3/4" x 4 1/4". An excellent value.

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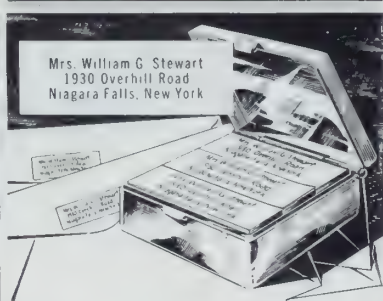
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Niagara Falls, New York



Any food from Saltwater Farms in Damariscotta, Maine, is bound to be delicious food. Their new collection contains six seafood spreads: crab, lobster, clam, tuna, salmon and sardine. And the six 2 1/4-ounce tins come packaged with an old fashioned school slate which you can use as a memo board. \$4 ppd. complete. Saltwater Farms, Damariscotta, Me.

Walk on a cloud or walk around your bedroom, dressing room or both in the foam sluffs shown here and you will have the same delightful experience. Light as a feather, these slippers can be washed in the machine or in the hand basin. All pastel colors and white. Small, medium and large sizes. \$1 ppd. the pair. Jolan, HG3, Fostertown, Newburgh, N. Y.



"Jewel basket" is the fitting name given to the crystal chandelier shown here. It is a brilliant and faceted jewel made of hand-cut and hand-polished crystals. It will add beauty to any room in which it is hung. Over-all size: 15" high x 8" in diameter. \$29.50. Express collect. Order from Paulen Crystal Co., Dept. HG3, 296 Broadway, New York 7.



Nimble fingers can make money at home with a typewriter. We show here a Remington Rand machine which can be bought on an easy payment plan (\$1 down and \$1 a week) or can be bought outright (\$129). Whichever way you buy it you will receive a book entitled "How to Make Money at Home." Ppd. Sloane & Peters, 318 Market, Newark, New Jersey.



Cowichan squaws in British Columbia make sweaters like the one shown here. They shear the wool, hand-roll the yarn, hand-knit the sweaters. Unbleached white wool is used for the main part, natural brown and black wool for the designs. These are treasured by sportsmen and women. \$39.50 ppd. Norm Thompson, 1311 NW 21st, Portland, Ore.





Horses last longer on carpet

Ask any horse.

He'll tell you a house with children needs carpet or rugs nearly as much as it needs a refrigerator or stove.

First—because rugs and carpet have an almost child-proof beauty. They stay lovely under abuse that would make another floor covering look scuffed and shabby.

Second—because rugs and carpet require only a few minutes of your time in routine vacuuming to look their loveliest again. No scrubbing, rinsing, waxing or polishing.

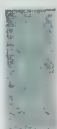
Third—because a rug or carpet is the safest of all floors. You get where you're going...the footing is surer for you and your children.

Finally, carpet spreads a blanket of quiet—makes walking or sitting more comfortable...cuts loud noises down to small ones.

Carpet adds so much to family living, yet costs so little. With your store's budget plan, you can put room-size rugs in two rooms for about the same monthly payment you'd make on a new TV set. Wall-to-wall carpet is just slightly more.

Why not see the lovely new colors and textures at your store today?

For your protection, be sure that the rug or carpet you buy is backed by the knowledge, the facilities and the integrity of an American manufacturer. Look for the label of:



ARTLOOM • BEATTIE • BIGELOW • CABIN CRAFTS-NEEDLETUFT • DOWNS • FIRTH • GULISTAN
HARDWICK & MAGEE • HIGHTSTOWN • HOLMES • KARASTAN • LEES • MAGEE • MASLAND
MOHAWK • PHILADELPHIA CARPET • ROXBURY • SANFORD • ALEXANDER SMITH
CARPET INSTITUTE, INC. • 350 FIFTH AVENUE, NEW YORK 1, N. Y.

Home means more with carpet on the floor—more comfort • quiet • safety • beauty • easier care



Eastman **CHROMSPUN**

COLOR-LOCKED ACETATE

By **TITUS BLATIER**: "Melbourne," comes in 3 solids; "Mercedes," in 10 harmonizing plaids. Under \$3 a yard. Through your decorator or at these and other fine stores: Bloomingdale's, New York; New Rochelle, Long Meadows, Stamford; Jordan Marsh Company, Boston; The Fair, Chicago; Burdane's, Miami; Foley's, Houston; Saks Fifth Avenue, Dallas; Sterling Furniture Company, San Francisco. Chromspun is the trademark for Eastman color-locked acetate fabric. Eastman Chemical Products, Inc., a subsidiary of Eastman Kodak Company, 260 Madison Avenue, New York 16, N. Y.

Decorating is a delight if you choose coordinated fabrics
in Chromspun acetate! You'll find it so easy
to pick a beautiful blend or match...and Chromspun colors
are locked in against all normal fading hazards.



Mostly fair and warmer. Trading active. Boom in suburban real estate. Luxury market rising. Women demanding dining rooms, larger living areas. Elegant manner, clean craftsmanship of designs by Edward Wormley emerge stronger than ever.

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Owned and operated by Tisch Hotels, Inc.

Installation by Style Art Interiors.

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Whether it's the magnificent Americana or your own

home-sweet-home . . . *Eastern makes the rods that make the window.* Have you ever "dreamed up" wonderful window

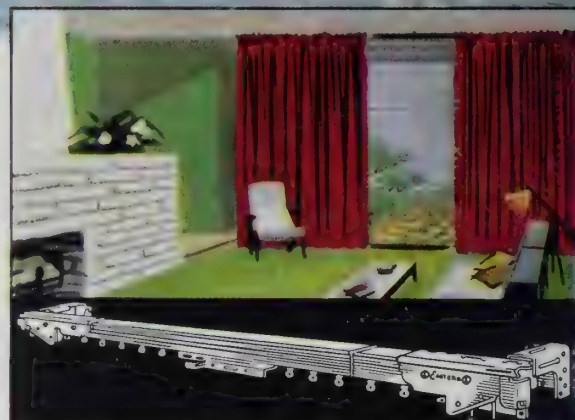
treatments . . . only to despair of finding the right rod? Next time you dream, ask for Eastern. You'll discover a rod *tailored* to

every type, every size, every shape of window . . . a rod *precision engineered* for the sheerest of curtains or the most voluminous

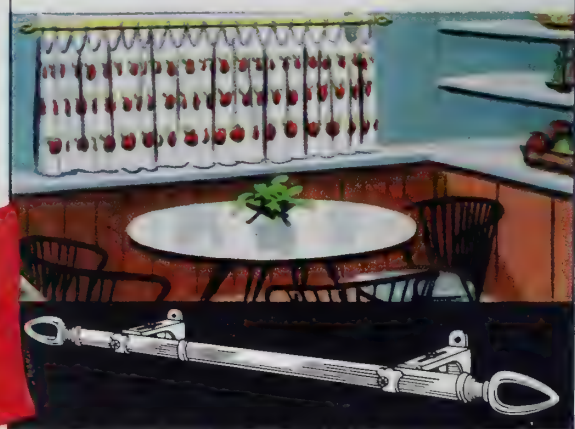
of draperies. That's why famous public buildings the world over choose Eastern.

That's why *you* will choose it, too. Insist

upon Eastern . . . America's most versatile line of curtain and drapery hardware . . . at your favorite department, hardware or variety store.



Eastern's exclusive Duotrax Traverse Rod is actually *two tracks in one rod*. Right and left draperies ride *separately, smoothly* . . . won't jam or stick. Ideal for wall, casing or ceiling. Extensions to 200 inches.



Cafe curtains are the vogue, and Eastern has the rod. Its name, Lok-Seam. Its claim to fame, *far stronger than any other* . . . won't sag or twist *ever*. Brass, white or black finish. Extensions to 120 inches.

THE EASTERN VENETIAN BLIND COMPANY, BALTIMORE, MD.

Makers of drapery hardware of every kind and fine venetian blinds



From KROEHLER... world's largest furniture manufacturer

Springtime Feature Values

Your opportunity to SAVE on newest furniture fashions

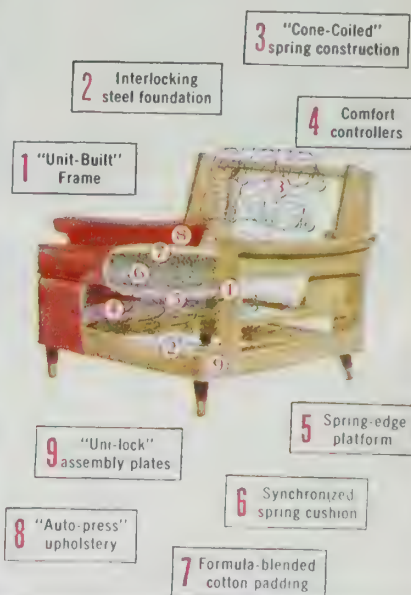
Bring the spirit of spring into your home right now with the brightly new-style "Carmel Group" of living room furniture by Kroehler! Everything about it is the accent on NEW!

Definitely here is the new slender look of loveliness... new fashion tailoring... new decorator fabrics and colors... blended with comfort beyond compare! Furniture with built-in future... Plus-Built for lasting enjoyment. See it now! SAVE with these outstanding pre-spring Kroehler values!

SPECIAL LIMITED TIME OFFER

The "Carmel Group" as shown in bouclé metallic texture or 100% nylon friezé: Open-end sofa, each \$119.50. Quarter circle, \$135. Twin-sectional sofa, each \$115. Also available, not shown: Sofa, \$159.50. Chair, \$89.50. Sleep-or-Lounge, \$289.50. Foam rubber cushions at extra cost. Low budget terms at most Kroehler dealers.

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Kroehler brings you
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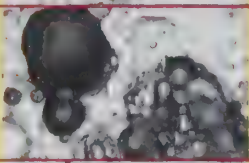
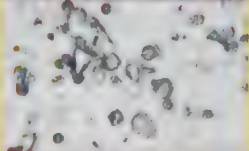

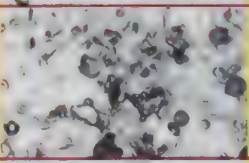
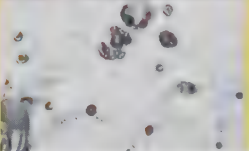
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General Offices: Naperville, Illinois

Permaglas

the glass-lined water heater with **C.F.P.** 

outlasts all others

BRAND	Unretouched Microphotographs of Test
A.O. Smith Permaglas NO METAL EXPOSED TO CORROSION	
COMPETITIVE BRAND A Moderately Eroded METAL EXPOSED	
COMPETITIVE BRAND B Severely Eroded METAL EXPOSED	
COMPETITIVE BRAND C Badly Eroded METAL EXPOSED	
COMPETITIVE BRAND D Moderately Eroded METAL EXPOSED	
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**CERTIFIED LABORATORY
TESTS PROVE IT!**



Permaglas lasts 55% LONGER than the average of all brands tested!

HERE'S PROOF

An independent research laboratory conducted accelerated life tests of seven nationally-advertised glass-lined water heaters. Certified results shown above PROVE beyond question that *Permaglas* outlasts all others!

*BETTER GLASS-PLUS "C.F.P."

A. O. Smith's experience gives you superior glass lining... with the

added "Plus" of *Controlled Fusion Process. Glass and steel are fused together permanently, to more perfectly combine the corrosion resistance of glass with the strength of steel. Only *Permaglas* gives you the added protection of "C.F.P."

There's a guaranteed *Permaglas* glass-lined water heater to fit your family's needs... and your budget!

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PROVED BY OVER 3,500,000 FAMILIES

Through research  a better way

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PERMAGLAS DIVISION, KANKAKEE, ILL.
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makers... of famous **Permaglas** heating and cooling... **Burkay** commercial water heaters

SHOPPING AROUND

A touch of magic for the cocktail party is the serving bowl shown here. It is made of obi wood, which is also used to make voodoo drums. You will bewitch your guest if you serve tempting appetizers in this handsome bowl. Natural light wood or mahogany color. 9" x 3". \$1.95 for one; \$3.45 for two. Postpaid. Jeff Elliot, Dept. HG3, Flushing 52, N. Y.



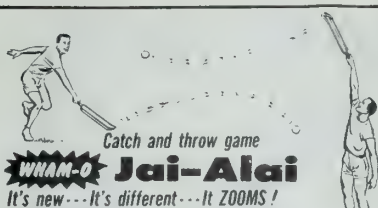
The switch plate will be the focal point of your hallway if you make use of the clever planter shown here. Made of natural finish wood, it is fitted with a plastic-lined trough for plants or flowers and a small shelf for small ornaments. 8½" x 5", it comes for single or double toggle. \$1.98 ppd. Order from Florida Gifts & Gadgets, 1356 Main St., Sarasota, Fla.



The Easter Bunny this year will have a surprise for you! We show Mrs. Peter Rabbit snug in a multi-color basket. Lift up Mrs. Rabbit and you will find 3 baby rabbits. Both basket and rabbits are made of hand-detailed and decorated wax, an art in Austria. 3" x 2". \$2.50 ppd. Order from Gina & Selma, 1048 Lexington Avenue, New York, New York.



new floor tennis Special only \$2.98



Exciting game! Takes the place of \$50 table tennis set
It's really fun! Special light ball travels more slowly than ping-pong ball—long rallies are easy! It's portable—sets up in a minute. Plays like table tennis but there is no bulky table to get in the way. Play indoors or outdoors. Kids love the game. Set comes complete with paddles, net, brackets, court mark. Only \$2.98 postpaid. Send to WAMO MFG. CO., Box 15-C, San Gabriel, California

Special "Snowball" sails—light as a feather—in spectacular curves. Can be thrown straight or made to curve upward against gravity, depending upon the manner thrown. Basket-like jai-alai racket makes exciting catches easy. Only takes 5 to 10 minutes to become an expert and keep two balls in the air. Requires no court. If you miss a catch, opponent gets a point. 10 points in game. Comes complete with 2 rackets, 2 balls, and instructions. Only \$2.98 postpaid. Send to WAMO MFG. CO., Box 25-A, San Gabriel, Calif.

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"SOFT BOTTOMS"



CERAMICS METAL
CUSHIONS SILENCES

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and SHAPES!

For BRIC-A-BRAC
GLASS WOOD
PROTECTS FURNITURE

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Chosen by top-decorators to enhance the smartest windows. Handsome too in screens, or as wall coverings. Drapes and cafe curtains, combining narrow wood strips with colorful hand-woven wool and metallic stripes. Easy to clean with damp cloth or vacuum cleaner. The soft, full folds allow perfect light filtration, and full privacy.

CHOCOLATE woven with white, black, brown and gold.

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HOW TO ORDER...for proper fullness, add 50% to the width of window to be draped. For example: if the window is 8' wide, add 50% or 4', making a total of 12' of drapes. To alter heights, simply cut off with scissors. No hemming or binding is necessary.

DRAPES (already taped for traverse rod hooks)

WIDTH	HEIGHT	PRICE POSTPAID
24"	x 54"	\$5.29
36"	x 54"	7.29
48"	x 54"	9.49
72"	x 54"	13.29
24"	x 84"	7.99
36"	x 84"	11.29
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72"	x 84"	22.99

CAFE CURTAINS (already looped for any rods)

WIDTH	HEIGHT	PRICE POSTPAID
24"	x 24"	2.99
30"	x 30"	3.29
30"	x 36"	4.39

TO ORDER: Send check or money order. For C.O.D. send one-third deposit with order. Calif. residents add 4% state tax.

the akron

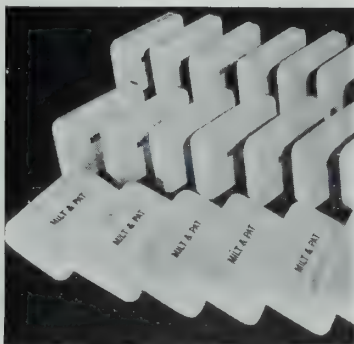
4380 SUNSET BOULEVARD
LOS ANGELES 29, CALIF.

AROUND

1957 to 1981 is the scope of the calendar attached to this key chain. About the size of a silver dollar, the calendar has a gold-plated dial marked in black. You can make dates with accuracy for the next twenty-four years. It is a fun gift most men will enjoy. And it is modestly priced at only \$1 ppd. \$5 for six. Sunset House, 81 Sunset Bldg., Hollywood 46, Cal.

Hard wear seems to improve the oil-treated leather oxfords shown here. Your youngster's feet will keep dry and warm, too. Handmade in Maine by expert leather craftsmen, these shoes are perfect for growing feet. \$5.95 in children's sizes 6 to 13; \$6.95 in youth's sizes 1 to 5. Postpaid. From Johnny Appleseed, Department HG3, Box 700, Beverly, Mass.

Small luxury. You can afford to have your hand and bath soap marked with your name. Shown here is a box of twenty bars of fine Castile soap (each is 2½" x 1¾") which come marked with your family name or with two first names (yours and your husband's). Please print the name. Two weeks delivery. \$2.95 ppd. Schiller, 180 N. Wacker, Chicago.



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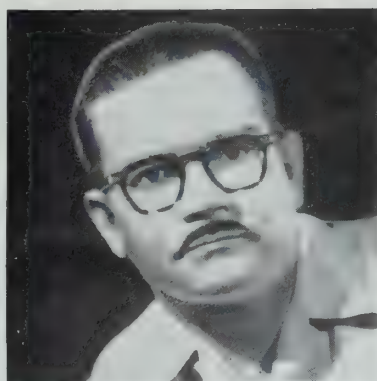
BOOK OF GARDENS

Small gardens—Wildflowers—Backyard gardens—Rock gardens—Cut flowers—Terraces—Large gardens—Steps and paths—Trees—Lawns—Hedges and shrubs—Perennials—Annuals—Roses—Bulbs—Greenhouses—House plants—Flower arrangements—Fruit—Vegetables—Herbs—Garden calendar.

320 pages, 92 in color . . . only \$10.00 At all bookstores or send this ad with your name and address. When book arrives, pay postman \$10.00 plus postage. If not entirely satisfied, return book for refund.

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Grandparents, give Baby the ideal gift for his visits. His own sanitary **PORTA-BED** is 17" long, 22" wide, 2½" high and folds to suitcase size. Adjusts in depth to full Baby Bed size for children up to 5 yrs. Moves through doors without folding. Sturdy Aluminum frame, tilt-proof. Completely safe. Washable Duck & NYLON netting crib. Water-proof TEEFLEX mattress rests on Masonite bottom. Weighs 12 lbs. Color: Soft blue. Money-back guarantee. Shipping charge collect.

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says **Jan Garber**,
Idol of the Airlines

"TOP SECRET gives my grey hair a natural looking color!" says famous dance band leader Jan Garber. "I noticed results after just a few applications. And TOP SECRET is easy to use—doesn't stain hands or scalp. TOP SECRET is the only hair dressing I use."



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TOP SECRET has been a favorite with famous personalities for years. Exclusive formula imparts a natural looking color to grey or faded hair. Does not streak or injure hair; does not wash out. Send \$5.00 (Fed. Tax incl.) for 6 oz. plastic container. (Convenient for traveling, too.) Ppd. No COD's, please. Money back if not delighted with results of first bottle.

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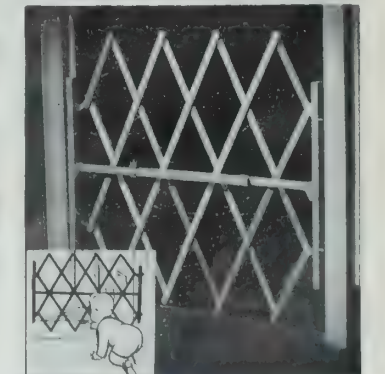
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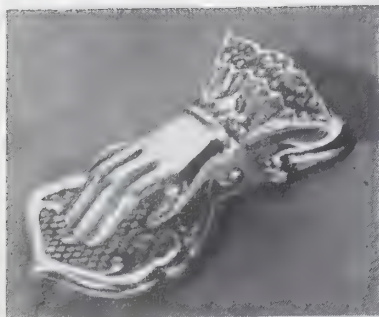
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Beautiful brass accessory to use as a paper clip and weight to add distinction to your desk. But its uses do not stop there—use it as an unusual doorknocker; to hold place mats or towels . . . in fact you name it and the sturdy spring action hand will hold it firmly in place. Made of metal beautifully plated in golden brass and lacquered to keep its "just bought" look . . . forever.

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I have ☐ Old Down Comfort ☐ Featherbed ☐ Pillows which may need re-covering or converting into beautiful Alden Heirloom Comfort. Send **FREE** samples of coverings and literature without obligation.

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NEW HORMONE SERUM

Recently isolated by a trustworthy 35-year old laboratory. More than 3 times as concentrated as ordinary hormone creams. Only 7 drops a day are needed to help give a new youthful beauty.

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Hope for Women in "Middle Life"

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"PORCELAINIZED"—exclusive secret of our Studio, performs this magic. NOT a pearl lacquer or other simple coating. Deal, only, direct with the originating artists. Our customers are all over the world.

\$6.95 per matched pr. (**\$4.00** singly) Ppd. If C.O.D., you pay postage.

For lettering in gold Baby's (one word) Name on one shoe and Birth Date on other add 50c. For two word Name and Birth Date add 75c.

Delivery: 3 weeks from receipt of shoes.

Order Now For Easter—Mother's Day

FREE Illustrated Folder On Request.

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Dept. 40 Richmondville, N. Y.

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Try this new, amazing, scientific home method to Reduce Ankles, Calves, Thighs, Knees, Hips for **SLENDERIZED LEGS**



← **AFTER** Look at the firmer, slender curves of her legs now. She writes that the change was apparent even before she finished this method.



Beautifully firm, slenderized legs help the rest of your figure look slimmer, more appealing! Now at last, you too can try to help yourself to improve heavy legs due to normal causes, and reduce and reshape ANY PART of your legs you wish . . . or your legs all over . . . as many women have by following this new scientific method. Well-known authority on legs with years of experience offers you this tested and proven scientific course only 15 minutes a day—in the privacy of your home! Contains step-by-step illustrations of the easy scientific leg technique with simple instructions for Slenderized, firmer, stronger legs; improving skin color and circulation of blood in legs; plus leg measurement chart.

Send No Money!
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For the "Home Method for Slenderizing Heavy Legs," just deposit \$1.98 plus postage with postman on delivery (in plain wrapper). Or send me \$1.98 with order and we pay postage. Satisfaction guaranteed or return course for money back.

MODERN METHODS, Dept. FL-126

296 Broadway

New York City 7

SHOPPING

Almost canine is the stuffed dog shown here. It walks, turns its head, flashes its eyes. It does these things by means of a control box which is fitted with two standard-size flashlight batteries. A yard-long insulated cord connects the box and dog. Frame is steel covered with black and white plush. 7" x 3" x 6". \$2.75 ppd. Hobi, Flushing 52, New York.

A small fur which you could wear throughout the spring is the elegant cape made of broadtail processed lamb. We show it here in all its lovely detail. Available in black only, it is about 14" long at center back. You will find it flattering, too, as a draft dodger for dressy summer evenings. \$69.50 postpaid. Fed. tax incl. Harold Rubin, 52 E. 56th St., N.Y.

Refurbish an old chest, a desk, a writing table with the elegant pulls and the escutcheon shown here. Copied from a French design, this set of hardware will add charm to many prosaic pieces of furniture. Each piece is made of metal finished in brass. Pulls are 4 1/2" wide. \$1 the pair. Escutcheon is 3" high, \$1. Ppd. Elizabeth McCaffrey, Orange, N. J.

BRIDGE SET

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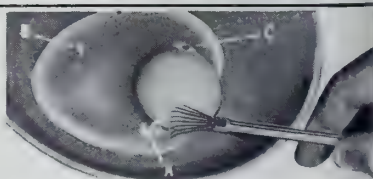
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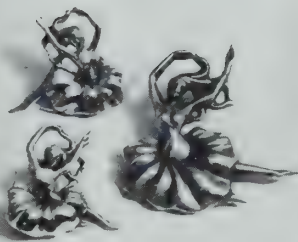


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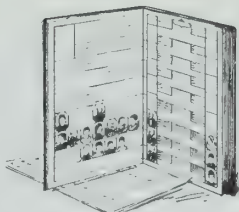


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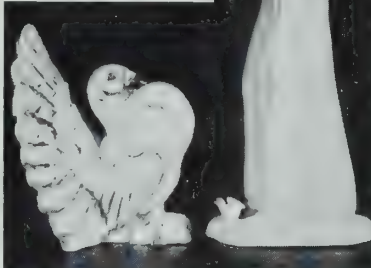
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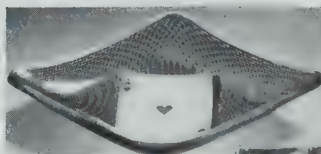


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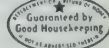
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Rear of house, again a model of proportion, opens upon a tree-shaded flagstone terrace. Note the fanlight.

This formal house has a large basement playroom

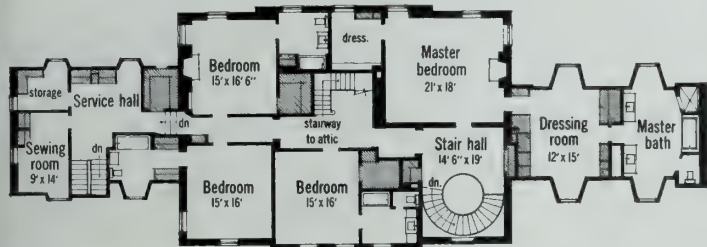


TV rolls out of closet. Room has hi-fi, record player and radio (built in near game table), movie projector and screen, ping-pong table. Guests of teen-age sons use long sofa beds.

the fruits of this traditional design



Flagstone terrace is important part of this southern house. Living room has direct access to porch, other rooms reach the terrace (it runs length of house) through center hall doorway.



Upstairs floor plan shows four bedrooms and bath for family of five. Master suite has a large dressing room which doubles as sitting room. Storage areas and a sewing room occupy the second floor of kitchen wing. Small stair leads to an attic.

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HOUSE & GARDEN'S



Lamb Cook Book

By JAMES A. BEARD

You may have noticed that the familiar Anglo-American institution known as the "steak and chop house" offers a fair selection of steaks but that often you must run your finger some distance down the *à la carte* side of the menu before you come upon lamb chops. We are a nation of beef eaters; and we like pig. Lamb is a poor third in our country, and I think this is so mainly because many restaurateurs and housewives do not quite understand how to buy, cook or serve it. We seldom eat lamb at its best. Frequently we eat it at its worst.

Now, the fact is that young lamb can be tenderer and tastier than any other meat. In Brittany lamb is called *présalé* because the animals eat from the salty meadows around the sea and the channel. As a result, the meat has a fine, delicate flavor. This region has produced some of the classic recipes for roast lamb. Lamb is enormously popular in the Old World. It is the featured dish of the Paschal or Easter feast in Italy. It is the basic ingredient of the multitudinous *shish kebabs* of the Near East. And who has not heard of the wonderful British invention called the double lamb chop?

If in your lifetime you have not tasted lamb that rivaled the best beef in flavor and texture, then probably you have eaten lamb that was too mature. Or you have eaten lamb that was too well done. Or you have eaten lamb served on a cold plate. This seemingly minor point is a culinary crime; when lamb is served on a cold plate, the lukewarm fat congeals and the meat becomes

unappetizing, both to look at and to eat.

At its best, lamb is young. I like to cook it only until the meat is pinkish inside and serve it rare and juicy, on piping hot plates. This, however, is a matter of personal preference.

Buy U. S. Prime or Choice grade. Good lamb has medium red flesh and creamy fat with a slightly pink cast. If the bones have pink streaks, the lamb is young. Pure white bones mean the animal is too mature, and that consequently the meat will have a strong flavor even though it may still be tender. Mature, well aged mutton is excellent fare, but that is another dish. What you should avoid is the in-between lamb—too old to be delicate, too young to be aged as good hearty mutton.

Agneau de lait, the tiny baby lamb, is a choice dish in France, Spain, Italy and other Mediterranean countries, where it is often roasted whole. Baby lamb is hard to find in this country. In New York and other large cities the place to shop for it is a Greek or Armenian market. I have included several recipes for this baby lamb just on the chance it may be available in your area. Unlike the larger lamb, these tiny morsels should be served well done.

Lamb, properly cooked, is a dish to inspire poets. John Gay spoke in these rhapsodic terms of dining on lamb: "On the table spread the cloth, Let the knives be sharp and clean, Pickles get and salad both, Let the meat be fresh and green. With small beer, good ale and wine, Oh, ye Gods! How I shall dine!"

STANDARD LAMB CUTS



As you can see on the accompanying chart, almost all the lamb is edible. The most popular roast is the leg. If the two legs are left joined and part of the saddle included in the cut, it is called a baron of lamb. This makes a spectacular dish, ideal for a big outdoor grill with a revolving spit, and a fine selection for a dinner party.

The whole saddle, which includes the two loins, the tenderloins and part of the ribs, is another impressive party roast. Small racks of lamb ribs make tasty dinners for a small group and can be cooked very quickly in a hot oven.

The shoulder, though a less choice cut, has a delicious flavor. It should always be boned and rolled for roasting. The various types of lamb chops (described under lamb chop recipes) are excellent for quick broiling.

Lamb shanks, notable for chewy, moist meat, have an ardent following. They are one of my favorites and certainly a most inexpensive treat. The humblest cut of lamb is the breast, but if it is not too fatty, it can be a delectable crisp dish, as tasty as any spareribs. Breast and neck (another inexpensive cut) are frequently used for stew.

The kidneys, liver and tongue of lamb, often ignored, are delicately flavored and make fine eating.

Lamb Roasts

Roast Leg of Lamb (Gigot)

If a whole leg is too big a roast for your needs, have part of it cut into steaks to use later. Allow at least $\frac{1}{2}$ pound per person; to be on the safe side, I usually order almost a pound per person. For example, I buy a 6-pound leg to serve 8 people. If lamb is left over, it need not be a problem. There are delicious ways to use it listed under recipes for Moussaka.

A French leg of lamb is cut whole with the shank bone intact. Some butchers split the shank, so that the leg will fit more easily into a roasting pan. Others remove the bone entirely and turn the flesh under to make a more compact piece of meat. I prefer to have the shank bone left on, for the rather gristly meat around it cooks to a crisp chewy stage and is fine to nibble.

To roast, rub the leg well with salt and freshly ground pepper and place it on a rack in a roasting pan. Insert a meat thermometer in the fleshiest part of the leg. Roast in a 325° oven without basting until the internal temperature registers 140° for rare—about 150° for medium rare and 160° for well done meat. The average cooking time for a rare leg of lamb is 1 to $1\frac{1}{4}$ hours, for medium $1\frac{1}{2}$ to 2 hours and for well done $2\frac{1}{2}$ hours.

VARIATIONS

With garlic. Peel and cut two or three cloves of garlic into slivers. Make deep incisions in the flesh of the leg and insert the slivers of garlic. Salt and pepper well and proceed as above.

With rosemary. Insert garlic slivers as above and rub rosemary leaves well into the meat. Season with salt and pepper and follow directions for roasting.

With tarragon. Omit the garlic. Rub the leg well with tarragon leaves and insert some of the leaves in small incisions in

the roast. Season with salt and pepper and roast as above. Baste with melted butter and white wine mixed and flavored with tarragon leaves.

Be certain that you have hot, hot plates and platter! There is nothing less appetizing than lamb fat congealed on a lukewarm plate—and this it will do unless your plates are really hot.

Potatoes roasted in the pan with the meat are delicious with any of the lamb roasts. Small new potatoes whole, or Idaho or California potatoes peeled and cut into serving size pieces may be roasted for the last hour of cooking time. Turn the potatoes once or twice during the cooking. Salt and pepper them while they roast.

If you are serving wine with the roast—and custom and propriety certainly sanction the accompaniment—please refrain from the early American custom of currant jelly or, what is even worse, mint jelly. In fact, while I am on the subject of mint, let me urge you to forget all about the

sauce made with vinegar and sugar and mint for lamb. Lamb can stand on its own.

Peas are traditionally served with lamb, but braised celery, braised endive, string beans sautéed in butter or string beans with crisp bacon and almonds and a touch of onion are vegetables which go excellently with lamb and are a most welcome change.

Gigot Bretonne

Insert garlic cloves into the flesh of a leg of lamb and roast it in the usual manner, basting it occasionally with a little consommé or veal broth. You should have about 1 cup liquid in the pan when the gigot is cooked. It should be cooked rare or at the most, medium rare.

In the meantime cook 1 pound of white pea beans (to serve 6 persons) which have been soaked overnight. Or use the processed beans which require no soaking. Flavor the beans with salt and pepper and a clove of garlic and add $\frac{1}{4}$ cup of tomato purée.

When the roast is done, remove it to a hot platter. Drain the beans, add 2 tablespoons butter and the pan juices from the roast and blend well. Sprinkle liberally with chopped parsley and serve at once with the lamb. With this serve a bottle of a good rosé—either an Almadén from California or a Tavel—and some leaf spinach. Finish with a fine Camembert or a Brie and you have a superb meal.

Gigot Bouquetière

This version of lamb needs a large baking dish about $2\frac{1}{2}$ " to 3" deep in which a rack for the meat will fit. In the baking dish arrange about 18 small new potatoes, 18 small white peeled onions, 2 cloves garlic, peeled and chopped, 8 small carrots peeled and left whole, 8 tiny turnips peeled and left whole and about $\frac{1}{4}$ cup of chopped parsley. Salt and pepper the vegetables to taste and add 2 cups of consommé. Place the rack in the pan and on top put a leg of young lamb. Season it with salt and pepper and insert a meat thermometer. Roast at 325° until the internal temperature of the lamb reaches 145° or 150° . If you wish, you may add peas and string beans to the vegetable mixture, or you may serve them separately.

Lamb with a Spoon

This is a dish for those who like well done meat.

Have the butcher bone and tie a leg of

lamb. Take the bones too and also buy a veal knuckle and a pound of neck of veal. Put the leg into a large bowl or dish. Add $\frac{1}{2}$ cup of olive oil, $\frac{1}{2}$ cup of cognac, 3 carrots finely chopped, 3 onions finely chopped, 2 stalks of celery finely cut, 3 cloves of garlic finely chopped, a good handful of parsley and 1 teaspoon each of salt and freshly ground pepper. Let the leg stand in the mixture for at least 12 hours, turning it frequently to be sure it is evenly bathed.

In the meantime, brown the lamb bones and the veal with a little butter in a 400° oven. Remove them from the oven, cover with water and season with salt and pepper. Continue cooking on top of the stove for 3 hours.

Remove the leg from the marinade and strain the liquid. Add the vegetables to the broth made from the bones and veal. Wipe the lamb dry and brown it on all sides in 4 tablespoons butter. Add 2 carrots and 2 medium onions cut in quarters and brown them slightly. Add 1 cup of white wine and let it cook down for a few moments. Add the lamb, the vegetables and wine to the broth on the stove and also add 1 large clove crushed garlic, a sprig of thyme, a stalk of celery and a handful of parsley. Bring all to a boil on top of the stove. Cover and place in a 350° oven for 4-5 hours. Baste with the juices in the pan several times. When liquid is cooked down and the vegetables blended almost to a paste, remove the nearly disintegrated lamb to a hot platter. Garnish with rice and braised celery. Strain the sauce or blend it in an electric blender to mix all the vegetable flavors. Serve separately.

Helen and Philip Brown's Picnic Gigot

Have a leg of lamb boned but not tied. Rub it well with garlic, oil, salt, pepper and rosemary.

Build a good charcoal fire and let it burn down to a glow of snowy coals. When the temperature of the surface of the fire is about 325° to 350° , start the leg broiling. It should be spread out well on the grill and turned often, so that it gets a beautiful brown crust on the outside but remains delicately pink on the inside (one of the basket-type grills is ideal for this).

Serve this broiled lamb with crusty bread toasted over the coals, a big bowl of string beans vinaigrette, sliced raw onions, a good wine, and some cheese, fruit and more wine for a finale. This makes an outdoor meal you will long remember.

Cold Leg of Lamb

Roast a leg according to any of the above recipes and let it cool but do not chill. When I plan to serve a cold leg of lamb for dinner, I roast it in the late morning and let it cool off gently at room temperature without putting it into the refrigerator.

Slice it paper thin and trim off all the fat. Serve with a sharp mustard-flavored mayonnaise, cold rice with finely chopped pimentos, peppers and onion and a simple vinaigrette sauce. Peas *à la bonne femme* (see recipe under Bush or Vine Vegetables in the Vegetable Cook Book, August 1956.) Grilled mushrooms are good hot dishes to serve with cold lamb.

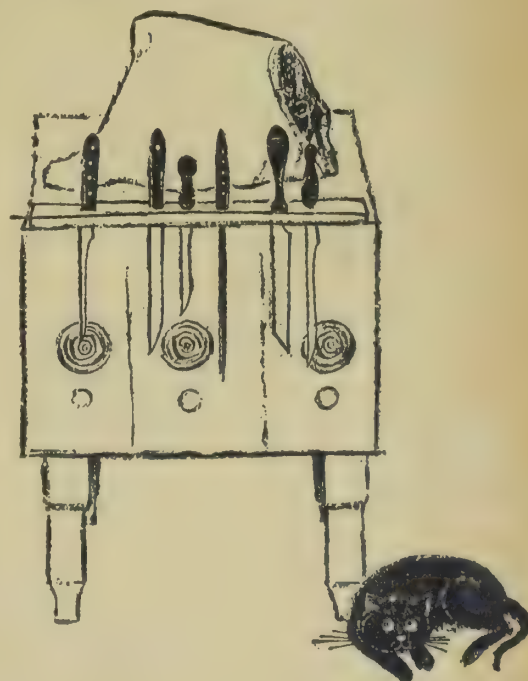
Roast Saddle of Lamb

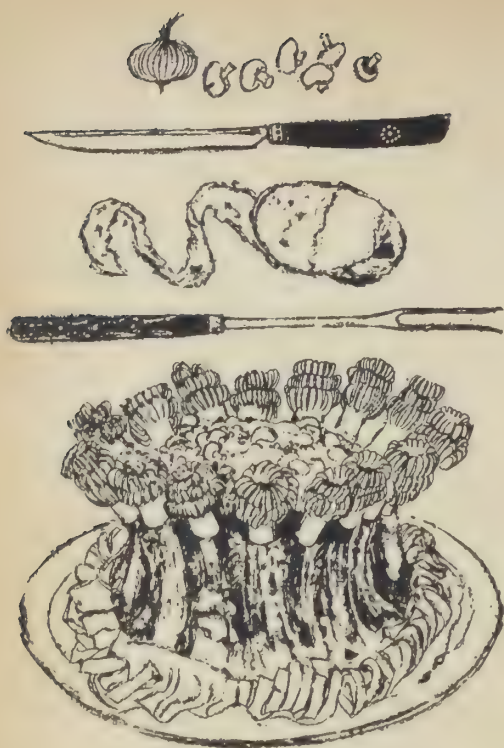
The saddle is the whole loin with some of the bones removed and the flank ends rolled and trimmed. The whole piece should be thoroughly tied. Sometimes it is stuffed with kidneys before tying. This luxurious roast is a perfect choice for a formal party.

Roast it as you would a leg, at 325° without basting, until the internal temperature reaches about 150° - 155° .

A saddle of lamb is carved differently from other roasts. It should be sliced in long strips parallel to the spinal column. It is incorrect to carve it down between the bones. To reach the tenderloin, the roast will have to be turned over and cut into through the protective section of the flank.

Serve saddle of lamb with a *sauce poivrade* (see recipe under Venison in the Game Cook Book, October 1956), puréed chestnuts or a purée of peas.





Crown Roast of Lamb

Many people like the crown because it makes a beautiful display at table. It is made from the rib sections of two loins sewn together in a crown shape, and is usually served with puréed peas or chestnuts or sautéed mushrooms heaped in the center.

When you prepare the roast for the oven, slip a cube of salt pork over the tip of each bone to protect it from charring. Season the meat and roast at 325° for about 1 to 1½ hours. It should be rare, not well done. Arrange it on a hot platter, remove the pieces of salt pork, and replace them with paper frills. Fill the center with the vegetable of your choice and garnish the platter with mushroom caps.

Baron of Lamb

This dish is as noble as its name. Few ovens today can hold a baron of lamb, but there are many charcoal spits that will accommodate one easily. If you have the wide 30" oven you can cook it indoors. The younger the lamb the better. It will not take up as much room. The baron includes the two legs with a bit of the saddle. Roast it as you would the leg or shoulder at 325° until the internal temperature is 145°-155°. This will take about 18-20 minutes per pound. Bring it to the table on a huge platter or board; carve down from the rump in long slices.

Roast Rack of Lamb

A small rack of lamb ribs makes an ideal roast for two or three persons. It cooks very quickly and is a most pleasant sight.

Rub the rack with butter and with garlic, rosemary or tarragon. Season with salt and pepper and roast at 400° very quickly, basting every few minutes to give it a nice color. Serve the rack with braised new potatoes and the edible pod Chinese peas cooked quickly in a little water and then sautéed with mushrooms.

Roast Shoulder

There are many people who feel that a boned and rolled shoulder is even more flavorful than the leg. It is a versatile cut that can be prepared in many different ways.

Follow any of the rules for roasting a leg of lamb. It is important to watch the temperature carefully in roasting a boned shoulder, for meat without bone cooks more slowly.

Shoulder of Lamb à la Crème

Rub a boned and rolled shoulder of lamb well with salt, pepper and tarragon. Roast it at 325°, basting occasionally with a little white wine and tarragon blended together. When the lamb has been cooked to your favorite state, remove it to a very hot platter and let it stand for a few minutes. Skim the excess fat from the juices in the pan and add 1 cup of heavy cream. Blend this well with pan juices. Let the mixture cook and reduce for a minute. Serve with the meat and potatoes Anna and braised lettuce (see recipes under Root Vegetables and Leaf Vegetables in the Vegetable Cook Book, August 1956).

Braised Shoulder of Lamb, Provençale

Make small incisions in a boned and rolled shoulder of lamb and insert slivers of garlic. You will need about 2 cloves. Rub the outside of the shoulder with olive oil and salt and pepper and sear it in a very hot oven (500°) for 20 minutes. Then add to the pan 1 clove garlic, finely cut, 2 cups of diced eggplant, 2 medium onions thinly sliced and 2 cups of tomato pulp (peeled, seeded and chopped tomato). You may use a tomato purée if you like. Also add 1 cup of red or rosé wine. Roast at 325°, basting thoroughly every 20 minutes. A few minutes before the roast is done, add 1 cup of ripe olives and let them blend well with the sauce. Remove the roast to a hot platter and surround with the sauce. Sprinkle lavishly with chopped parsley and serve with a rice

pilau and an endive salad. Crisp rolls or bread will be needed to mop up all the delicious juices.

Rotisserie Shoulder of Lamb

This is an ideal cut for the electric rotisserie or for the rotisseries built into some of the new ovens.

If you like garlic with lamb, and most people do, make several incisions in the flesh and insert slivers of garlic. Rub the meat well with salt and freshly ground pepper and a bit of rosemary if you wish. Run the meat thermometer into the flesh. Spit the roast carefully so that it balances well and roast it till the internal temperature on the meat thermometer registers 145° for rare, or 155° for medium rare.

Braised Shoulder of Lamb

Buy a shoulder of lamb that is not too fatty and rub it with salt and pepper and a little butter. Place it in a large oval casserole or gratin dish and brown it in a very hot oven (500°)* for 20 minutes. Insert a meat thermometer in the flesh. Arrange around the lamb 12-14 small new potatoes, peeled or not, as you wish, and 12-14 small white onions which have been browned in a little butter and caramelized with a pinch of powdered sugar. Pour melted butter over the potatoes and onions. Also add a sprig of parsley, a bay leaf and a bit of thyme to the pan. Roast at 350° until the potatoes are cooked through and the meat has reached an internal temperature of 145°-155° or 160°, according to the state of doneness you prefer. Baste several times with the pan juices during cooking.

Braised Shoulder of Lamb Bonne Femme

Have the butcher bone the shoulder but not tie it. Prepare the following stuffing: Mix 2 cups finely grated bread crumbs, ½ cup chopped parsley, ½ cup finely chopped onion sautéed in 6 tablespoons butter, and 2 tablespoons softened butter. Season with salt, pepper and a little rosemary. Stuff the shoulder with this mixture and tie it well.

Place it in a large casserole and roast at 325° for 1 hour. Meanwhile cook 1 pint of white beans until almost done. After the lamb has cooked 1 hour, add the beans, 1½ cups finely diced carrots, 1 cup finely chopped onion which has been lightly sautéed in butter and 2 cloves garlic. Continue roasting until beans are tender and meat is done. Serve from the casserole.

Lamb Chops and Steaks

These are the various types of lamb chops:

1. Loin Chops. The best, to my mind, are loin chops. They are always expensive, but if you are planning to serve them don't stint. There is nothing more disappointing than a thin chop. Have them cut thick—1½"-2"—and have the excess fat trimmed off. If you wish, have a kidney rolled into the chop. Personally, I prefer to serve the kidneys separately because sometimes the chops cook a little more slowly and the kidneys become overcooked and hard.

2. English Chops. These are large double chops cut across the saddle, and they include two loins and two tenderloins. These are best when cut 1½"-2" thick.

3. Rib Chops. These chops are delicious and dainty after they have been trimmed. They should be cut as thick as 1½"-2".

4. French Chops. This is the name for rib chops very carefully trimmed with all the meat scraped off the bone at the end. Paper frills are then put on the rib bones for a glamorous effect. These chops are exceedingly popular for luncheon parties but one gives merely a few mouthfuls. You will need two or three chops per serving.

5. Shoulder Chops. Chops from the shoulder are not as well formed but have good flavor. There is sometimes a good deal of bone in them, so, though they are cheaper, in the long run they may not be an economy.

Broiled Lamb Chops

I feel that broiled chops are by far the best. They should be nicely browned on both sides with the fat crispened a bit and the meat should be pleasantly pink or deep pink in the center. Certainly nothing, with the possible exception of a beef steak, suffers so much from overcooking as a fine lamb chop.

Start the chops at medium heat, brown on one side and then turn to brown on the other. Be sure the fat is cooked crisp. A 1½" chop will take around 8 minutes for rare, 14 for medium rare and 18 for medium. Bring up the heat at the last minute if you like a brown crust. Season to taste.

Helen Brown's Herb Stuffed Lamb Chops

Make a pocket in a thick lamb chop by slitting the meat in the thickest part. Cream butter with finely chopped garlic and parsley, salt and pepper, and stuff the chops with this mixture. Secure them with toothpicks. Broil the chops in the usual way and serve them with additional herb butter.

VARIATIONS

1. Cream butter and tarragon, fresh ground pepper and salt and stuff the chops. Use plenty of tarragon; the flavor is excellent with lamb. Proceed as above. Serve with more tarragon butter.

2. Do the same thing with rosemary butter.

English Lamb Chops

These chops should be thick and they should be broiled slowly and carefully. I like to serve broiled lamb kidneys, a strip of bacon and one or two broiled mushroom caps with them. This plate with a good baked potato, stuffed or plain, and a really good cole slaw makes a perfect dinner for autumn or winter. A nice claret or a California Cabernet makes it a festive occasion.

Pan Broiled Lamb Chops

Lamb chops can be good when they are pan broiled (or sautéed) if it is done properly. Get the pan quite hot and rub it with just a little of the fat from the chops. Cook the chops, turning them often during the cooking process. Then turn them on edge so the fat cooks for a few minutes to give it a brown crispness. Salt and pepper at the last minute. If you like garlic, toss a chopped clove into the pan while the chops are sautéing.

Baby Lamb Chops

These tiny chops, which are so popular in Italy and Spain, are cut from a very young lamb and cut very thin. In this case, the lamb is much better when crisp and cooked through. Broil over charcoal until well done and very brown. Serve about five or six of these tiny chops per person.

Broiled Lamb Steaks

Lamb steaks may be cut from the leg or from the rolled, boned shoulder. Both have fine flavor.

Broil the steaks over charcoal or in the broiler to the state you prefer. Salt

and pepper to taste and serve with English mustard or with *sauce diable* (see recipe under Deviled Turkey in the Poultry Cook Book, December 1956).

Lamb Steaks Oriental

Marinate the steaks as you do breast of lamb Oriental. Then broil as above. These are outstandingly good.

Barbecued Lamb Steaks

Broil the steaks until almost done. Then spread them with French mustard and a bit of honey, and sprinkle with a little tarragon. Return to the fire to glaze and finish cooking. These are delicious eaten with some roasted corn on the cob and sliced ripe tomatoes sprinkled with chopped dill or fresh basil and dressed with oil and a tiny bit of vinegar. Crusty bread and cheese, juicy pears or apples and a bottle of a good California claret make this a fine meal.



Lamb Shanks and Breast

Braised Lamb Shanks with Lentils

Nearly every country has its own version of this dish. This is the way I like to prepare it but other versions are good, too.

Allow one lamb shank for each person. This recipe is for six shanks. Trim the meat of any excess fat. Dust the shanks lightly with flour and rub with salt and pepper. Sear them well in 4 tablespoons of butter mixed with 2 tablespoons of oil. When they are nicely browned, add 2 cloves of garlic, finely chopped, 1 bay leaf, 1 teaspoon of oregano or tarragon and 1 cup of consommé or broth. Cover and simmer for 1 hour.

In the meantime prepare 2 cups of lentils according to the directions on the package. There are quick-cooking lentils available that need only about 30 minutes cooking. Flavor them with an onion stuck with cloves and a bay leaf. Be careful not to let them get overdone or they will be mushy.

When the lentils are cooked, drain and mix them with $\frac{1}{4}$ cup of finely chopped parsley, $\frac{1}{4}$ cup of chopped green onions or scallions and salt and pepper to taste. Arrange them in a large baking dish and top them with the lamb shanks. Pour the pan juices over all and add a little of the broth from the lentils, if necessary. Bake, covered, for 25 minutes at 350°. Remove the cover, and continue baking at 350° for another 20-30 minutes or until the lamb shanks are tender and the lentils nicely blended with the flavorings.

Barbecued Breast of Lamb

This is done over charcoal just as you do spareribs. Allow about 1 pound of lamb breast per person. Rub with salt and pepper and garlic. Arrange on the spit and cook over charcoal or simply broil on the charcoal grill. (Spitting is by far the better method.) Grill or roast for about an hour or even more. The lamb should be very brown and crisp and well done all through. Serve with a tomato and onion salad and broiled or sautéed green peppers.

Marinated Breast of Lamb

Buy a pound of lamb breast per person. Marinate for 12 hours or more in the following red wine marinade: 2 cups of red wine, 2 onions thinly sliced, a bay leaf, 2 cloves of garlic, 1 teaspoon of oregano, salt, pepper and plenty of parsley. Either spit the breasts and charcoal roast them as above or roast them in a 325° oven on a rack, basting them occasionally with the marinade. Serve with rice and string beans vinaigrette.

Breast of Lamb Diable

For 4 persons buy 4 pounds of lamb breast. Place the meat in a deep pot with 1 onion stuck with 2 cloves, a bay leaf, 1 clove of garlic, some parsley, a stalk of celery and a carrot. Cover with cold water and bring to a boil. Then lower the heat and simmer until the lamb is tender. This takes about an hour. Remove the breasts to a flat plate or platter and pull out the little rib bones. Cover with another plate and weight it down while cooling to give firm consistency.

Here are three ways to finish this dish:

- 1. The French way.** Brush sections of the cold cooked lamb with French mustard, salt and pepper and then roll them in bread crumbs. Grill over charcoal or broil in the oven, basting with butter to keep the crumbs from burning. Turn several times to heat and brown evenly. Serve with a *sauce diable* (see recipe under Deviled Turkey in Poultry Cook Book, December 1956). This is an excellent outdoor dish.
- 2. The English way.** Dip pieces of cold cooked lamb breast in beaten egg and then in crumbs. Sauté in butter until crisp and brown on all sides. Serve with a *sauce diable* or a *sauce soubise*: a cream sauce mixed with some finely chopped onions that have been steamed in butter; a little grated Gruyère cheese may also be added if you wish.

- 3. The Italian way.** Cut the cold, cooked lamb into sections. Dip each in egg, lightly beaten, and then in crumbs. Sauté in olive oil with a little garlic added. Serve with a rich tomato sauce and buttered noodles.

Breast of Lamb Oriental

Choose breasts of young lamb and allow 1 pound per person. Marinate the breasts in white wine or sherry seasoned with finely chopped garlic, soy sauce and fresh ginger. Turn the meat several times during the marinating to make sure that it has evenly bathed.

Remove from the marinade and broil over charcoal or in the broiler of your stove until nicely browned and crisp. This should take about 45 minutes under a low flame. Serve with buttered rice and a salad of Chinese cabbage and tomatoes.



Moussaka I

Peel 1 large or 2 medium eggplants (you will need a little over a pound). Cut in rather thin slices and soak in salted water for a half hour. Dry the slices, dredge them in flour and brown quickly in olive oil.

Chop 1 large onion rather coarsely and sauté it in 5 tablespoons of butter. When it is just tender add $\frac{1}{2}$ cup bouillon and keep very hot.

Blend together 1 cup of tomato juice and 1 can of tomato purée.

Grind enough leftover lamb to make 2 cups—or brown 1 pound ground lamb in 4 tablespoons butter. Season the lamb with salt, pepper and paprika and add the onion and bouillon mixture to it.

In a deep casserole or baking dish

Ground and Cubed Lamb

make a layer of eggplant then a layer of meat and then the tomato mixture and continue making layers until all ingredients are used up. Dot with butter and bake at 350° for approximately 1 hour or until the liquid is absorbed. The top should be crisp and the interior rather creamy. Serves 4.

Moussaka II

Peel 1 large or 2 medium eggplants carefully, taking the skin off in large pieces and saving them. Cut 10 slices from the eggplants and chop the rest of the vegetable. You will need about 1 pound of chopped eggplant. Brown it quickly in oil and sauté the 10 slices in oil as well.

Then sauté 1 large onion, finely chopped, in 4 tablespoons of butter. Chop or grind 2 pounds of leftover lamb and chop a half pound of mushrooms.

Blend all these ingredients except the eggplant slices with 4 or 5 tablespoons of bread crumbs, 1 garlic clove, finely chopped, 2 tablespoons of chopped parsley, 3 eggs, slightly beaten, a dash of nutmeg, and salt and pepper to taste. Finally add $\frac{3}{4}$ cup of tomato purée.

Oil a round deep mold, such as a charlotte mold, or an ovenproof glass casserole and line it with the skin of the eggplant, purple side down. Put in a layer of the

mixed meat and eggplant and then a layer of eggplant slices, then the meat mixture and continue the layers until the casserole or mold is filled. Cover the top with more eggplant skin and stand the casserole or mold in a pan of hot water. Bake in a 350° oven for an hour or an hour and a quarter. Let the mold stand outside of the hot water for a few minutes and then unmold on a large hot platter. Decorate with chopped parsley and serve with a tomato sauce, if you wish, and a rice pilaff. Serves 4.

Persian Kebabs

These are unusually delicious. Combine 2 pounds of ground lamb with $\frac{1}{2}$ cup of pine nuts, $\frac{1}{2}$ cup of chopped parsley, 1 teaspoon of salt, 1 teaspoon of freshly ground black pepper, 2 finely chopped cloves of garlic and 1 egg. Blend well, adding a spoonful or two of olive oil as you do. Mold this mixture around skewers, brush well with oil and broil in the broiling oven or over charcoal till nicely browned and fairly well done. Serve on rice flavored with bay leaves and a chunk of butter. Serves 4.

Shish Kebab I

Cut 3 pounds of lamb into $1\frac{1}{2}$ " cubes. The leg or the shoulder is the best cut for kebabs. Mix 1 pint of red wine, $\frac{1}{2}$ cup of olive oil, 1 large onion sliced, 2 crushed cloves garlic and 1 teaspoon of thyme or oregano. Marinate the meat cubes in this mixture for 1-4 hours, the longer the better.

Arrange the lamb on skewers, with thin slices of green pepper or onion between the cubes. Brush with oil and broil over coals or in the broiling oven till nicely browned on all sides—but do not overcook them. Salt and pepper to taste at the last and serve with broiled or sautéed eggplant slices, broiled tomatoes and green pepper slices.

Note: I find that it is much better to cook and serve the vegetables separately, rather than to try to arrange all the vegetables on the skewers with the meat. (Alternatively, you may broil them in one of the adjustable double racks used for hamburgers or steak.) If they are cooked together, the meat is overcooked before the vegetables are done. Serves 4-6.

Shish Kebab II

Marinate 2-3 pounds of cubed lamb in olive oil, lemon juice, chopped garlic and quantities of chopped parsley. Skewer and broil as above. These have a most distinctive flavor. Sometimes I alternate the meat

cubes with large stuffed green olives for a pleasant contrast in texture and flavor.

Serve with zucchini sautéed with garlic in olive oil. Cook this delicate squash just long enough to be lightly colored but do not let it get soft. It should be crisp to the teeth. Have some good crisp bread on which to slide the bits of meat from the skewers, and some excellent red wine—it need not be an expensive one. This is a delectable *al fresco* meal. Serves 4-6.



Shashlik

Marinate 3 pounds of cubed leg or shoulder of lamb for 36 hours (in the refrigerator) in 1 cup of olive oil mixed with 4 good sized onions, finely chopped, 1 teaspoon of salt and $1\frac{1}{2}$ teaspoons of black pepper, freshly ground. When you are ready to cook, arrange the meat on skewers and broil until nicely browned on all sides. Serve with a rice pilaff, broiled tomatoes and scallions. Serves 4-6.

I suggest a green vegetable to follow this: green beans with bacon or peas à la bonne femme (see recipe under Bush or Vine Vegetables in the Vegetable Cook Book, August 1956).

Navarin of Lamb with Spring Vegetables

This classic ragoût is one of the great stews of the world. It takes a little trouble to prepare, but the result is worth the effort.

For 4 persons cut 2 generous pounds of shoulder of lamb into even pieces.

Sear the pieces of lamb thoroughly in 6 tablespoons of butter or fat. Season with salt and pepper and sprinkle with a little granulated sugar so that the meat will caramelize and gain additional color. When

the lamb is well browned, pour off three-quarters of the fat in the pan and sprinkle the meat with 2 tablespoons of flour. Shake the pan and toss the meat around to give the flour a chance to brown a little. Add $\frac{1}{2}$ cup of tomato purée, 1 or 2 cloves garlic, slightly crushed, and a *bouquet garni* of thyme, parsley and a bay leaf. Cover with hot water and let come to a boil. Cook for a while on top of the stove, removing any scum that may form on top of the stew. Then cover the pan and place it in a moderate oven (350°) for 1 hour.

At the end of the hour, remove the pieces of meat and return the pan to the top of the stove. Boil the sauce to reduce it, then strain. Return the meat to the pan and add 12 small new potatoes, 12 small white onions that have been browned in butter and a sprinkling of sugar, 12 baby carrots browned in butter and sugar, 12 tiny new turnips and about 1 cup of green peas. Pour the sauce over this, cover the pan again and return it to the oven. Continue cooking for another 45 minutes to 1 hour.

Serve it from the casserole or arrange the meat on a platter and surround it with the vegetables. Pour the sauce over the top.

Oriental Ragoût of Lamb

Cut $2\frac{1}{2}$ pounds of lamb shoulder into even pieces. Brown the meat in 5 tablespoons of butter. When it begins to brown lightly add $1\frac{1}{4}$ cups of finely chopped onions and let them blend and brown with the meat. Dust with 2 tablespoons flour and turn the meat well so that the flour browns slightly. Salt and pepper to taste and add $1\frac{1}{2}$ -2 cups of strained canned tomatoes. Be sure you remove all the seeds. Or use $1\frac{1}{2}$ pounds of fresh tomatoes, peeled, seeded and chopped. Add 1 cup of water or bouillon, 1 crushed clove of garlic, a tiny pinch of saffron, a sprig of parsley, a bay leaf and $\frac{1}{2}$ teaspoon of thyme. Cover the pan and simmer for an hour. Uncover and add $1\frac{1}{2}$ cups of washed raw rice and a little more water or bouillon. Re-cover, and put in the oven. Bake at 350° for about 35 minutes or until the rice is cooked. Serves 4-6.

With this ragoût I like an endive and spinach salad with a little chopped beet added to a simple French dressing. For dessert, fresh fruit.

Blanquette d'Agneau

This is a slightly different version of the usual blanquette, and one I like especially.

Cut 3 pounds of boneless shoulder of lamb into small cubes about $1\frac{1}{4}$ " square.

Brown them very lightly in 4 tablespoons butter. Then salt and pepper to taste, lower the heat and simmer for about 20 minutes, tossing the meat from time to time to cook it evenly. Sauté 18 small white onions in butter and add $\frac{1}{2}$ pound of mushroom caps. Add the lamb to the onion and mushroom mixture and rinse the pan in which the lamb was cooking with $\frac{1}{2}$ cup Madeira or sherry. Pour over meat and vegetables.

Combine 2 tablespoons butter with 2 tablespoons of flour and blend well in a small saucepan. Add 1 cup heavy cream and stir until well blended and thickened. Gradually beat in another $\frac{1}{2}$ cup cream and add this sauce to the meat mixture. Cover and simmer over a low flame for 30-35 minutes. Serve with a rice pilaff. Serves 4.



Irish Stew

In spite of its name, this dish is always referred to in French books as an example of English cookery.

Cut 3 pounds of shoulder and breast of lamb into uniform size pieces. In a casserole, arrange a layer of meat, then a layer of potatoes cut in rather thick slices, then a layer of sliced onions, another layer of meat, and so on until you have used up all the lamb. Add a good sized sprig of parsley, a teaspoon of thyme, a stalk of celery, a bay leaf, and salt and pepper to taste. Cover the meat well with water and bring to a boil. Then put a lid on the casserole and place it in a moderate oven for $1\frac{1}{2}$ hours. This with well buttered noodles. Serves 2.

Innards of Lamb

Lambs' Tongues Poulette

You will need about 2 or 3 tongues per person. Cover the tongues with water and add 1 onion stuck with 2 cloves, 1 bay leaf, 1 teaspoon salt, 1 teaspoon freshly ground black pepper, 1 carrot and 1 stalk of celery. Bring to a boil, then lower the heat and simmer until the tongues are tender when tested with a fork. Remove the cooked tongues and when they are cool enough to handle, skin and trim them carefully. Return them to the broth for several minutes to reheat while you go about preparing the following *sauce poulette*. In a saucepan blend 3 tablespoons butter and 3 tablespoons of flour. When they have cooked for a few minutes, add salt and pepper to taste and $1\frac{1}{2}$ cups of the broth in which the tongues cooked. Stir and cook until smooth and thick and then add the juice of a lemon. Beat 2 egg yolks lightly and blend with a few spoonfuls of the sauce. Stir this into the sauce thoroughly and reheat but do not allow it to boil. Taste for flavoring. You may find that you prefer a little more lemon in the sauce.

Lambs' Tongues Vinaigrette

Prepare lambs' tongues as above and serve them hot with a vinaigrette sauce or a *sauce gribiche*. This is a simple vinaigrette to which you have added chopped parsley, chives, or green onions, chopped hard-cooked eggs, a little dill pickle and a dash of tarragon. It is delicious with this particular dish. With this have plain boiled

potatoes and a garnish of hard-cooked eggs. I like a watercress salad with no dressing at all. The dressing with the meat is enough.

Pickled Lambs' Tongues

Buy 5 pounds of lambs' tongues and prepare as above. When they are cool, peel them, split them and arrange in a large jar. Add 3 bay leaves, 2 onions sliced very thin, 1 tablespoon of tarragon, 3 cloves of garlic, a small piece of cinnamon bark and 2 or 3 cloves. Heat $1\frac{1}{2}$ pints of wine vinegar with 1 cup of white wine and $\frac{1}{4}$ cup olive oil until just at the boiling point. Do not let it boil. Pour this over the tongues and let them cool; then cover them and put them in the refrigerator to chill. They will keep for a week or more and improve with age as they mellow and are permeated with the flavors in the sauce. Serve these with green salad, potato salad or rice salad.

Lamb's Liver Julienne

Cut 1 pound of lamb's liver into thin slices and then cut these into fine strips about $\frac{3}{8}$ " wide. Shake them in a paper bag with 3 tablespoons of flour and 1 teaspoon each of salt and freshly ground black pepper. Shake well to coat each strip.

Heat 4 tablespoons butter with a spoonful of oil and sauté $\frac{1}{2}$ cup of finely chopped green onions or scallions in the fat for 1 minute. Add the liver strips and shake them in the pan to brown them on all sides. Cook them very quickly—about 2 minutes is enough. Remove the liver to a hot platter or serving dish and rinse the pan with $\frac{1}{2}$ cup of white wine or dry vermouth. To the juices add 1 cup of sour cream and 3 tablespoons of chopped parsley. Stir until the cream is just heated through but do not

boil. Pour the sauce over the liver and serve with well buttered noodles. Serves 2.

Lamb Kidneys and Bacon En Brochette

Allow 3-5 kidneys for each serving and use the same number of slices of bacon. Precook the bacon for 4-5 minutes until done but not crisp.

Clean the kidneys, remove the outside film and split them. Stuff them with herb butter: for 4 persons you will want $\frac{1}{4}$ pound butter with $\frac{1}{2}$ cup each of chopped parsley and scallions and 2 teaspoons of lemon juice. Blend these thoroughly. Wrap each stuffed kidney with a piece of bacon and arrange them on skewers. Broil under or over a low fire so that the bacon becomes crisp and the kidneys are cooked to the proper state for you.

Lamb Kidneys Sauté

Clean and split 12 lamb kidneys. Dust them very lightly with flour and sprinkle with salt and pepper. Sauté them in 4 tablespoons butter heated with 3 tablespoons olive or peanut oil. Turn kidneys and shake the pan so that they will cook evenly. When the kidneys are nicely browned on the outside but still pink inside, transfer them to a very hot platter or serving dish. Add $\frac{1}{2}$ cup of dry vermouth to the pan and swirl it around to collect all the brown crust. Season the pan juices with 1 teaspoon of dry mustard, 1 teaspoon of freshly ground black pepper, 2 tablespoons of freshly grated onion and salt to taste. Cook for 2 minutes and add 1 cup of sour cream. Blend well until it is heated through but not boiling. Pour over the kidneys and sprinkle liberally with chopped parsley. Serve with rice pilaff. Serves 3-4.

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WINES OF BORDEAUX

PART II

By James A. Beard

As we pointed out last month, admirers of the wines of Bordeaux tend to become single-minded, not to say opinionated, and their pronouncements may confuse the uninitiated. There are literally thousands of vineyards in the Bordeaux region. How can the inexperienced American shopper tell one bottling from another? The French have "rated" many of the wines in a way that helps the shopper once he becomes familiar with the rating plan. Here is the system:

About 100 years ago the vineyards of the Médoc and Sauternes and one vineyard in Graves—Château Haut-Brion—were classified according to quality. The classifications are called "growths". Each wine from a classified château in Médoc or Sauternes carries on its label the words *premier cru* (first growth) or *second cru* (second growth), and so on to the fifth growth.

This classification is a general guide to quality, but only general. In the last century some château wines have improved considerably. So it is not unusual to find a really good claret listed as a fourth or fifth growth. Knowing the exceptions in the system is what makes shopping for these wines interesting.

The phrase "château bottled" is used to mean that the wine was made from the grapes of a particular vineyard and that the production and bottling were supervised by the vineyard owner or his cellar master. All great Bordeaux wines are château bottled, and their labels say "*Mis en bouteilles au Château*."

Now for a survey of Bordeaux wines, district by district, with shopping suggestions:

MÉDOC

This district stretches north of the city of Bordeaux on the west bank of the Gironde River. The wines are the famous reds: brilliant, delicate, flowery. Regional Médocs are often labeled with the commune name: **Macaou, Margaux, Saint-Julien, and Saint-Estéphe**. From a good shipper such a wine can be excellent.

Three of the Médoc châteaux were listed as first growths in 1855. **Margaux**, the oldest in the area, slipped in quality some years ago but has now regained its

former greatness. A Margaux of a fine vintage is once again a prize possession.

Château Lafite and Château Latour, the other two first growths of Médoc, are definitely great clarets. Any of these three wines will be expensive. The annual production of all three châteaux could not exceed 40,000 bottles, hardly enough to wet the tongues of all claret lovers.

Among second growth vineyards of Médoc are several that are particularly outstanding. **Château Mouton-Rothschild**, owned by the Rothschild family for generations, produces truly great wine. It is located next to Château Lafite and Château Latour, and presumably the soil is very similar. A fine second growth near Margaux is **Château Lascombes**. A few years ago, under the leadership of the wine expert and importer Alexis Lichine, a group of Americans bought Lascombes. Since then, through Lichine's supervision, the wine has steadily improved until it is now exceptional. Lichine also heads a group that owns a fourth growth vineyard producing a delightful wine: **Château Prieuré-Lichine**.

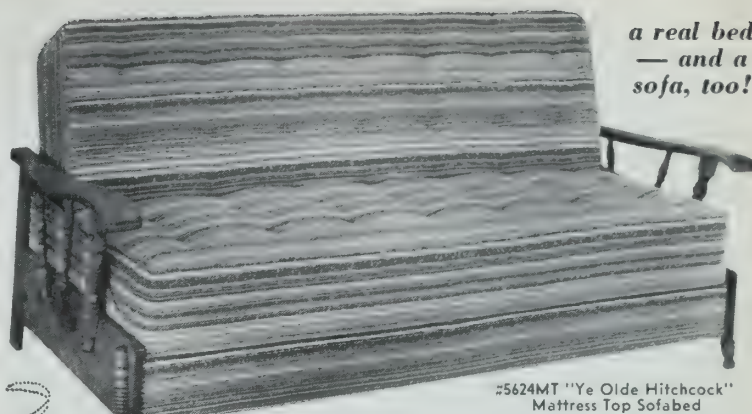
Other second growths worth looking for are **Château Léoville-Las-Cases, Château Léoville-Poyferré, Château Pichon-Longueville, Château Gruaud-Larose and Cos d'Estournel**.

Among third growths, certainly **Château Palmer, Château Calon-Ségur and Château Boyd-Cantenac** are excellent. I have sometimes found **Château d'Issan and Château Kirwan** to be very good.

Interestingly enough, there are some famous names among the fourth growths. For example, **Château Beychevelle** is sometimes remarkable. M. Achille-Fould, the owner of this lovely château, gives great attention and care to the production of his wines. **Château Talbot and Château Branaire-Ducru** are excellent in good years.

Among fifth growth wines are two that are delightful at their best: **Château Lynch-Bages and Château Cantemerle**. M. Dubos of Cantemerle keeps very careful

(Continued on next page)



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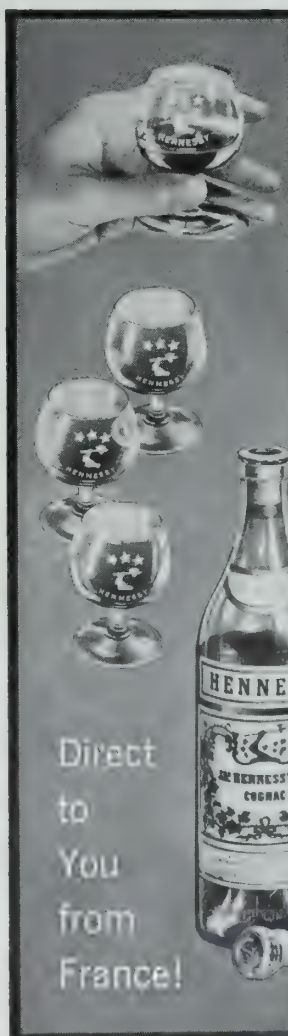


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WINES OF BORDEAUX (Continued)

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ST. EMILION

This district east of the city of Bordeaux is on a high plateau above the River Dordogne. The town itself is old, with an ancient moat and the ruins of an old church and hospital built in the Middle Ages. On the rocky plateau are old quarries, some now used as wine cellars.

The reds of St. Emilion are headier and earthier than those of the Médoc, and they usually lack the lustre and subtlety. But they suffer only by direct comparison with their great neighbors. On their own they are wonderful.

Wine drinkers argue over which is the best wine from St. Emilion. Some vote for **Château Ausone**, others for **Château Cheval-Blanc**. Both are considered first growths, although no wine from this region is officially classified. I feel that **Château Cheval-Blanc** is consistently outstanding, unquestionably one of the great wines of France.

Other excellent vineyards in the district are **Château Canon**, **Château Figeac**, **Château Pavie** and **Château Ripeau**. Last winter I tasted no fewer than 12 different vintages at a dinner at **Château Ripeau**, a memorable experience.

POMEROL

This small section near St. Emilion boasts two fine vineyards. **Château Pétrus** produces outstanding wine in good years. **Château La Conseillante**, which borders on St. Emilion's famous vineyard, **Cheval-Blanc**, is excellent.

GRAVES

This district surrounds the city of Bordeaux and is the home of the original claret beloved so long ago by the English. Its great wine is **Château Haut-Brion**, probably the most widely known of red wines, and among the costliest. Its reputation is of long duration. It was praised by the 16th century English poet Dryden and by Daniel Defoe, author of *Robinson Crusoe*. The great diarist Samuel Pepys made entries in his notes concerning "Ho Bryon". When the wines of the Médoc and Sauternes were classified 100 years ago, **Château Haut-Brion** was included as a first growth, although being a Graves it was really not eligible. It is a very great

wine, good even in poor years.

It is this same château that produces **Château Haut-Brion Blanc**. According to a popular anecdote, Haut-Brion Blanc originated because the château owner wanted a sweet dessert wine for himself and sent for vines to Sauternes, the area famed for rich dessert wines. But when the grapes grew in the soil of Haut-Brion, they did not produce a dessert wine. The result was a dry table wine. It has delicate bouquet and delicious smoothness. It is rare and hard to find, but should you come upon a bottle, buy it. Be sure you drink it young.

About a dozen vineyards in this area include the words "Haut-Brion" in their names. **Château La Mission-Haut-Brion** is an excellent red wine. A fine red comes from **Château Pape-Clément**, founded by the same Pope who was responsible for the fame of **Château-neuf-du-Pape** in the Rhone valley.

Other fine reds are labeled **Domaine de Chevalier** and **Château Carbonnieux**. One of my favorite recollections is a pre-lunch wine tasting at **Château Carbonnieux**. We had a selection of vintages of the white wines served with a platter of fresh oysters, and this was followed by the fine vintages of red wines served with thin slices of buttered bread topped with peeled fresh walnuts—a perfect complement.

When I was in my teens, I thought a good bottle of white Graves was the finest choice one could make among white wines. I know better now. Aside from the unexpected **Château Haut-Brion-Blanc** white Graves wines are too sweet to be served with meals. Even **Château Olivier**, which many people regard as "dryish", is too sweet for my taste. The rest of the whites from this district lack the richness and body to be good dessert wines, but can be pleasant when chilled and served with fruit on a hot midafternoon.

SAUTERNES AND BARSAC

This district to the south of the city of Bordeaux boasts **Château d'Yquem**, a vineyard of highest reputation. It is considered by many wine authorities (including Frank Schoonmaker) to be the most famous vineyard of all. Here the Marquis de Lur Saluces produces a rich, heavy dessert wine so sought after that it commands unbelievably high prices.

(Continued)

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WINES OF BORDEAUX (Continued)

If you are a sweet wine fancier, this is your choice.

The wine is made with the greatest care. The grapes are allowed to reach the dead-ripe stage and begin to shrivel. At this point they are almost pure sugar. Bacteria form on the skin a fungus the French call "noble rot". The grapes are then harvested, not in bunches, but one by one, the pickers snipping off only those that are properly matured. Of course, the wine has a high sugar and high alcoholic content. It takes a long time to mature and is very long-lived.

Besides Château d'Yquem, which has a special rating of first great growth, other fine whites produced by first growth vineyards are **Château Guiraud**, **Château Haut-Peyraguey** and **Château de Suduiraut**.

The best known names of the Barsac area are **Château Climens** and **Château Coutet**.

Some people chill these sweet white wines until they are icy cold and serve them as aperitifs with caviar and smoked fish. Frankly, this is a combination I do not enjoy. Most definitely they should not be served with a main course. To me they are dessert wines, and should be served only as such.

BUYING BORDEAUX

Because fine Bordeaux wines take so long to mature, you may find it difficult to buy ones that are ready to drink. The young wines are usually bought up before they have developed. Some are stored, but I fear others are drunk by thirsty people who can't wait to let them reach their peak. If you have proper storage space in a cool spot with even temperature the year round, by all means buy young Bordeaux and keep them until they are mature. If you must buy for immediate use, ask your wine merchant for suggestions. Regionals and wines from lesser châteaux often mature sooner, and in certain recent years all wines of the region are fast maturing.

CARE OF BORDEAUX WINES

If you are buying a fine claret, do not jiggle it home from the wine shop, yank out the cork and drink it down. With this treatment, no great red Bordeaux can display its real character. A mature red wine from this region needs time to rest before it is drunk. Plan ahead and have the wine in your home at least a day or so before you serve it. Keep the bottle on its side and do not jiggle

or shake it when you uncork it. Treat it gently. Uncork it and let it "breathe" at room temperature for an hour or two before serving. If you are serving a truly old Bordeaux, you may find it has developed some sediment. In this case, decanting the wine is wise. Uncork it very gently, and pour it slowly into the decanter, holding the bottle between yourself and the light so that you can watch the sediment slipping toward the neck. As soon as the deposit appears at the neck of the bottle, stop decanting. Discard the cloudy wine in the bottom of the bottle, or use it in the stew pot. The job of decanting is easier if you stand the bottle upright for a few hours first, allowing the sediment to settle at the bottom.

Fast maturing clarets and regionals do not need such treatment. Simply let them come to room temperature, uncork them in advance and let them "breathe."

The dry white Château Haut-Brion Blanc should be treated like any other dry table wine. Chill it slightly and uncork just before serving. Other white Graves, as I suggested above, can be chilled and served with fresh fruit.

SERVING CLARET

Don't waste great clarets on very rich or highly seasoned dishes. These wines have finesse and should be given a chance to display their fine points. Certainly they go perfectly with all red meats and with excellent cheeses. They are the traditional wines to serve with game, and I can think of no more delicious combination of flavors. For true elegance, may I suggest tenderloin of venison grilled to the rare stage, wild rice and a Château Latour of a fine vintage.

HERE ARE SOME SUGGESTIONS ON VINTAGES:

1937: If you can find clarets of this year that have been properly cared for, they should be outstanding. This vintage was slow to mature and will be long-lived. The sweet white dessert wines are great.

1945: This was a very great year, slow to mature, long-lived. Some have not yet reached their prime. Regionals are ready to drink if there are any left in the shops. This was a great year for Sauternes.

1947: Outstanding reds. Even lesser châteaux and regionals are unbelievably excellent. These wines matured more rapidly than
(Continued on next page)



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WINES (Continued)

the 45's and are ready to drink right now. Whites are also outstanding, but the dryer whites have passed their prime.

1948: Quite good reds drinkable now. The whites are not as good but are sound wines.

1949: Definitely excellent, though the lesser growths are not outstanding. The greats are not yet ready to drink, but regionals and wines from lesser châteaux can be used at once. The dry whites are past their prime, but the Sauternes are fine.

1950: A year of light, fast maturing wines. Already at peak.

1952: A great year. The best are not ready, but buy them now and put them aside to mature. Some regionals can be drunk now.

1953: An outstanding year. Not yet ready but will probably mature rapidly. Buy these wines and store them.

In general, regionals or lesser chateau wines of a great year are excellent buys. In poor years, the great chateau wines may often be good and the price will be down.

Note for travelers: Many châteaux in Bordeaux welcome visitors. If you are touring through the area, be sure to inquire. **END**

FORMALITY

(Continued from page 56)

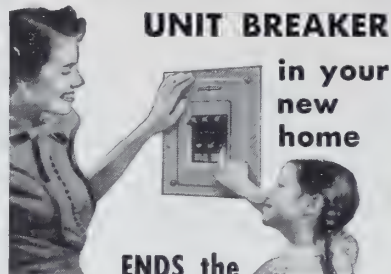
the manners that have been bred of our crusade for casual living.

In November, for example, the *Wall Street Journal* reported that department store executives have been growing increasingly concerned about the way their sales personnel, to use their phrase, treat customers. It is not just that all sales girls call all customers "dearie;" they don't even notice that the customer is there.

Then in Connecticut, just a few months ago, the principal of a school asked parents not to send their children to school in blue jeans and leather jackets, the uniform identified with juvenile delinquents. He had designated a day a week when the boys and girls should come to school neatly dressed, and on those days they behaved so much better than usual, it seemed worth making every day of the week more formal. There were only a few parents who weren't delighted.

Last spring the late *Woman's Home Companion* devoted a large section of an issue to a "Modern (Continued)

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(Continued)

Book of Good Manners" by Frances Benton. "With this transition from more formal to more casual living," Miss Benton wrote, "many of us today find ourselves uneasy in the face of the contrast between the old rules and what now seems necessary common sense." Miss Benton provided some rules of her own.

The publishers of a recent book of etiquette sold out the first printing of 20,000 copies within two weeks after publication and "went back to press in a hurry for 10,000 more copies."

These may be public straws in a rising wind of dissatisfaction with the manners of informality, but they reflect, I believe, a growing private uneasiness. Some of this uneasiness we can discount on the grounds that a great many people have always been worried about the manners of democracy. A little more than a century ago Alexis de Tocqueville wrote: "Nothing is more prejudicial to democracy than its outward forms of behavior; many men would willingly endure its vices who cannot support its manners." But when he said this the American experiment was still new and the nation had not come of age. We can discount part of our concern for another reason. In periods of prosperity people worry more about manners (perhaps because they are worse) than in periods of depression. Parents fretted with more than usual bitterness about the younger generation in the prosperous '20s; they worried less about them in the low days of the 1930s when they were worrying about themselves. Now in the 1950s there is alarm once more.

We might, it seems to me, profit by trying to place the blame for the current sad state of manners (if, of course, you agree that the current state is sad) and to speculate about what is likely to come of it.

For one thing, we have got precisely the kinds of manners we asked for, certainly no better and probably no worse. We created a vacuum of manners, in the old sense, and a new kind of manners rushed in to fill the emptiness. Circumstances over which we had little control were partly responsible for the vacuum. The decline of domestic service which, as I have mentioned, precludes a return to the old formality changed the pattern of family life for many families. It made meals, which had once been family festivals at fixed hours, into relaxed feeding-times, and table manners, if not forgotten, were relegated to a position of minor concern. That is not to say that people became sloppy; it is merely to suggest that when

(Continued)

family rituals were discarded and any conventions of manners went with them by default. It was the young who didn't know that anything had happened—anything, that is, that made their generation different from their parents' generation—and we didn't think to tell them. We expected them to know what to do as if by osmosis or racial memory.

But there is another aspect of this vacuum that is more important. Our theories of education changed from an insistence on discipline to what the educationists were pleased to call the "child-centered curriculum." The child's right to express himself became more important than whether or not he was possible to live with. Fearful lest we dampen the creative urge, we failed to dampen almost any urge that was self-assertive. The popular parental attitude was, to use a pedagogue's word, "permissive," and many parents, afraid that they might injure their children's burgeoning powers of creativeness, abrogated their parental authority and dumped it in the unwilling laps of the schools. The generation that had fought hard in the 1920s for its freedom from the old formality had achieved it, and their children inherited the freedom without the solid base of training from which their parents had revolted. The cushion of casualness on which the children were brought up was a shifting and uncertain thing, comfortable in some respects but lumpy, too.

Essentially the difficulty was, as I have said, that we had jettisoned the old conventions of formality and we had not decided what should replace them. We adapted comfortably into a relaxed way of entertaining, of family life, of casual social intercourse. We encouraged our children to call our friends by their first names, and then wondered why the children didn't get up when their elders came into the room. We asked for intimacy, and then wondered what had happened to the old manifestations of respect. The young like conventions, usually, because they like to know what to do to avoid a sense of awkwardness, a feeling of not knowing quite what to do or what is expected of them. They want to know the rules, exactly as they want to know not only the rules of baseball but its etiquette and its conventional mannerisms and its rituals. Baseball is a social situation in which they can learn to feel completely at home because there is a code—both written and unwritten, but completely understood—that covers every contingency. It is a



Whoa there!

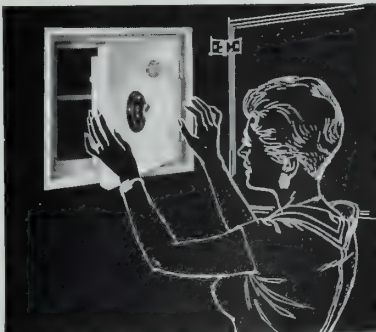
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(Continued)

code that shelters inadequacy from embarrassment and keeps brilliance and temperament within social bounds.

The fact is, as I said at the outset, that we are due for a revolt in manners, and the revolt is coming, as one would expect, from the young, from the very ones whom we think of as least mannerly. It is they, I believe, who will teach their children manners as we have not taught ours; the trend is already headed in that direction.

Let me demonstrate what I mean. When there are no conventions (or the old conventions have been allowed to become relaxed and their edges fuzzy), the young will make up conventions of their own. They will formalize their own behavior, and it may be in a way that makes their elders squirm. Possibly the most astonishing change in social formality that has taken place in the last decade or so is the convention of "going steady." Emily Post in her most recent book of etiquette says: "There is no proper equivalent for the phrase because according to etiquette the situation does not exist; no man is given the exclusive right to be devoted to any girl unless engaged to her." Mrs. Post. I am afraid, is denying the existence of a convention that has become accepted as quite proper etiquette by a very large and very important segment of our population. It has, like it or not, become part of a new kind of formality in the relationships of the young which they have evolved out of a need for security—in a social sense. It is a pattern to which they can belong, a tribal rite to which they can conform. Going steady has its own rules, its own "privileges and immunities," its own standards of behavior, even, in some communities, its own conventions of dress. Boys and girls who are going steady will wear the same kinds of sneakers and exchange identification bracelets; they will dress alike in shorts and shirts of the same materials; a girl will wear one earring to demonstrate that she is attached to one boy. The custom of "pinning" a girl (that is, when a young man gives her his fraternity pin) has been formalized in many colleges into a ritual scarcely less formal than the announcement of an engagement.

To many people of my generation all this seems to deny the pleasure of promiscuity that we associate with youth, the business of falling in and out of love, of taking one girl to a movie this evening, and another to a dance to-

(Continued on next page)

Pages from a Decorator's Notebook

For Dinette

GOV. CARVER
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NEW FORMALITY (Continued)

morrow. To the young there is something almost immoral about this sort of promiscuity, something sloppy and informal.

There is also a revolt in manners brewing in the kitchen. More and more women are bored with food out of the freezer and out of cans, and have taken to competing with one another in the preparation of elaborate dishes that require exotic condiments, days of marinating, long searches for ingredients and hours of prayerful cooking. We may not be headed back to the formal dinner party with 12 courses but we do seem, in many suburban communities especially, headed towards culinary refinements which are surrounded with rituals. It may in some cases put the emphasis on "peasant" kinds of cookery, but there is nothing slap-dash about it, and if the effect may be casual it is most studiously so.

There is also a rebellion against modern home design. Last autumn, you may remember, the Federal Housing Administration invited 103 "full-time homemakers" to Washington to discuss what they wanted in a house. The things they wanted most were not labor-saving gadgets or the convenience of being all on one floor; they wanted space. They want isolation from the noises of the children. They want rooms to which the doors can be closed. No open planning. They want to avoid hugger-mugger. Even this is a hint that they are tired of a way of living that is over-casual, which often means everyone all over everyone else.

But more important than changing attitudes toward food and housing is a very far-reaching shift in what is happening to the social structure of America. We have long been on our way to becoming a one-class nation; we are now almost there. That is not to say that there are not those who are better educated, or better heeled, or better able to lead than others, but in the process of leveling the classes of America we have not yet managed to decide what the manners of such a society should be. There remain traces of *noblesse oblige* which seem an

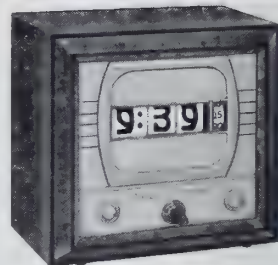
anachronism, and there are traces of elbowing on the part of those who for the first time feel that they are as good as anybody and unnecessarily overstate their case.

But for the sake of self-protection we are feeling our way toward some sort of formality that is acceptable to and consistent with a one-class society.

"Going steady" is part of youth's attempt to stabilize manners in a society from which their elders removed the restraint of chaperones and conventions of deportment. The young executive families, on the other hand, find that there are rules to govern them in their behavior which are laid down by the corporations for which they work. Management levels have taken the place of social levels in dictating some conventions of what is and what is not acceptable. The emergence of mass-produced suburbs in which everyone makes about the same amount of money but out of which the ambitious hope to emerge into somewhat more expensive suburbs establishes its conventions of manners; more and more in these suburbs as people seek to retain their identity and to avoid being precisely like their neighbors, fences of formality arise to protect privacy and self-respect. People can live in close quarters, whether in offices or housing developments or family groups, in rich suburbs or in cities, and not be at each other's throats only when there are conventions that protect them. The kinds of formality that we are likely to see emerge in this new revolt of manners will be, one hopes, the formality of individual dignity, of personal restraint, of calm beneath the skin which gives each man and woman a sense of the importance of others as well as of himself.

If our hopes are realized this will not be the old formality of aloofness, of ritual and rigidity, of youth apart from age; it will be the formality of democratic self-respect, the manners of a people so sure of its national freedom that it will respect the freedom of every individual in it. Which is, after all, the primary function of manners in any society. END

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SEATED DINNER

(Continued from page 61)

her regular staff with one extra person who will open the door, mix drinks and attend to minor details while the resident cook and maid concentrate on the meal. Organization is her formula for a successful evening. She discusses the menu with the cook at least four days beforehand. (It might include a hot seafood appetizer, Rock Cornish hens, salad and vegetables, strawberry soufflé or chocolate roll, with wines from the cellar.) This forehandedness allows time to try out a new dish or hunt for the right ingredients. Mrs. Carver likes table settings that are in keeping with her traditional house and furniture. She uses a white damask or lace cloth and a formal centerpiece of fruit or flowers to play up her traditional china and old vermeil serving pieces. The day before the party she buys flowers in bud so they will be in bloom the next day. With three floors, serving can be spaced out pleasantly: cocktails in the third-floor library, dinner in the second-floor dining room and coffee in the adjoining salon. Bridge or conversation in the library concludes the evening.

RUCSON. Mrs. Lincoln Johnson's dinner parties are an example of the individual pattern of entertaining that is evolving in the Western states. Her dining room, like many today, is part of the living room, occupying an ell overlooking the patio. Mrs. Johnson likes to improvise different table arrangements, and to stimulate conversation often uses an unusual object collected abroad. At a recent dinner, with an uneven number of guests, she pushed the rectangular dining table up to the window wall, so the floodlit patio was a backdrop. The host sat at the end of the table, she at one side, farthest from him. Instead of a tablecloth, she covered the table with an Indian sari with tiny mirrors embroidered into the design. She used tall brass candlesticks from Bangkok, a centerpiece of citrus fruit arranged in the Siamese fashion like a tall pyramid and Siamese dancing figures in a file down the table. Antique blue-and-red patterned plates from the Far East were mixed with blue Portuguese wine glasses and plain crystal. With only one maid to help out, Mrs. Johnson always plans meals that take a minimum of serving. Salad is often served on chilled plates as a first course, Western style. A French casserole such as chicken *en cocotte* elim-

(Continued)

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(Continued)

inates the need for a vegetable dish. Dry white wine is served throughout the meal. A simple dessert, a crystal bowl of chilled sliced oranges with the zest of the orange peel shredded over them, is made more interesting with a dash of Grand Marnier which guests add themselves. Coffee is usually served in the patio unless the weather turns cold.

BRYN MAWR. Plate-balancing buffets are anathema to Mrs. Livingston Biddle Jr. Although formal entertaining in the country (the Biddles live in an old Pennsylvania farm house) takes more forethought and effort than in town, she prefers seated dinners. Even her simple Sunday-night suppers are sit-down affairs which she can handle unaided by serving sliced baked ham, cheese soufflés, green salad and an easy dessert. Her dinners are mostly for 10, the largest number she can comfortably accommodate at her table. She usually invites six couples, knowing that domestic crises in the country may cut down numbers at the last minute. She often makes plans as far as a month ahead, first checking to make sure her regular butler-by-the-hour (he has a daytime job in Philadelphia, butles to order in the evening) will be free. If she is without a maid, the butler's wife helps with the serving. The morning of the party, Mrs. Biddle fixes as much of the meal as she can and lays out the china, silver, glasses and linens. The butler, who arrives between four and five, arranges the table, sets up the bar and makes the canapés. Her table setting is usually simple: white cloth, silver candlesticks and a flower centerpiece. Mrs. Biddle has found that three courses are the most two people can be expected to handle, and she plans a menu that will need no last minute attention. In the game season, she likes to serve pheasant or wild duck which her husband has shot, preceded by oysters on the half-shell (these can be ordered specially and picked up at the local market before it closes) or canned bouillon doctored with flavorings. Wild rice and a seasonal vegetable or green salad are served with the birds, followed by a ripe Camembert cheese. She likes to elaborate on basically simple desserts. Coffee ice cream, frozen in a mold, is unmolded on a silver platter and garnished with cocoa-flavored whipped cream and slivered almonds—a job that looks like the work of hours but actually takes a few minutes.

VENTURA. Mrs. Robert M. Sheridan, who has the Californian's

(Continued on page 170)



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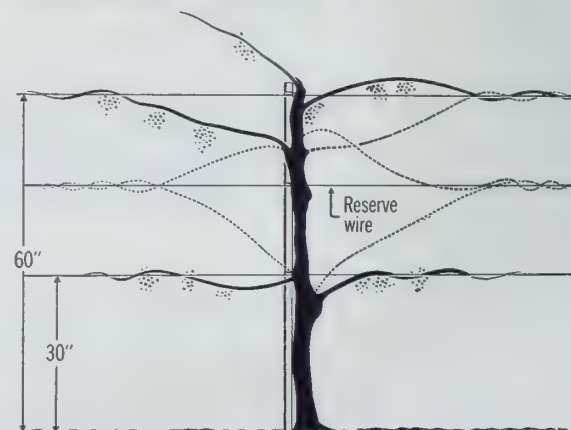
TWO YEARS' GRAPES ON THE LINE

Three wires on your grape fence will keep new shoots from interfering with the current crop

The four-arm system of training grape vines has long been the accepted method for home gardens. With this method each vine is pruned annually to retain four two-year-old canes that can be tied in a double T pattern along horizontal wires 30" and 60" high (see diagram) to bear fruit during the ensuing season. But one great problem in the growing season is what to do with the young developing canes which must also be encouraged, since they are to bear fruit the following year. By season's end, even the best tended vines are likely to be a jungle of two-year-old canes holding heavy fruit clusters and first-year growth well covered with foliage but incapable of bearing fruit. A simple amendment to the basic method provides for an extra supporting wire midway between the upper and lower horizontal wires. On this center reserve wire the most promising young canes are trained. Next year, when the upper and lower arms have borne and been pruned off, these reserve shoots will take their place. This effective separation of bearing canes and still unfruitful juvenile shoots helps the gardener tend both his potential fruit crop and his actual one of the current season to best advantage.



Double-wire system for garden grapes is augmented by stretching third wire between them to carry young branches which will produce next year's fruit. Photograph shows vines in the Albert Burrages' Ipswich, Mass., garden as grapes form on upper and lower wires. Diagram shows how young canes (dotted lines) are kept out of the way.



CLIMBING ROSES (Continued from page 92)

2. Large flowered climbers available prior to 1920 usually flowered only in June. Some of vigorous and rapid growth, like Dr. Van Fleet, were and are hardy in any climate. Others, especially those whose inheritance shows the strong influence of warm-climate roses, may be suitable only for frost-free regions. Use them on strong trellises against buildings, on pergolas and arbors. At best most of the really rampant climbers bloom only intermittently after spring. A climber has just so much energy; if it runs to great size, it may skimp on flowering.

3. Climbing hybrid tea roses are, for the most part, merely climbing sports or mutations of bush roses. They occur naturally (growers watch for them) and may differ considerably one from another. Most climbing hybrid teas have larger blossoms and more vivid colors than the bush forms from which they sprang. That means that the climbing hybrid teas offer the largest flowers and the best range of colors the entire world of roses affords. They also bloom with less constancy than the original bushes, and are almost invariably less resistant to cold winters, even with protection. Their growth is moderate, the canes ranging from 6 to 10 ft. in length. They flower on both new and previous season's branches, ("new and old wood" is the phrase) and have the same general characteristics as their originals.

4. Climbing floribundas are to the modern large-flowered cluster bush type what climbing hybrid teas are to bush hybrid teas; they show comparable behavior patterns. Climbing floribundas are likely to bloom more dependably through the season and, for the first few years at least, they require less care to make a prodigal show of color.

5. Everblooming climbers are not, of course, everblooming, but the best and newest of them will show flowers the season through, a fine first burst, variable scattering through summer, and a handsome resurgence in the fall. They are all hardier than most climbing forms of the teas, hybrid teas, floribundas and polyanthas. Some are nearly as vigorous as even such doughty June blooming climbers as Paul's Scarlet, Dr. Van Fleet, and Tausendschön. They possess, as a group, healthy foliage of good color and substance with marked resistance to blackspot and mildew. The color range, though not so extensive as in the two preceding groups, is improving all the time. Golden Showers, new this year, is one of

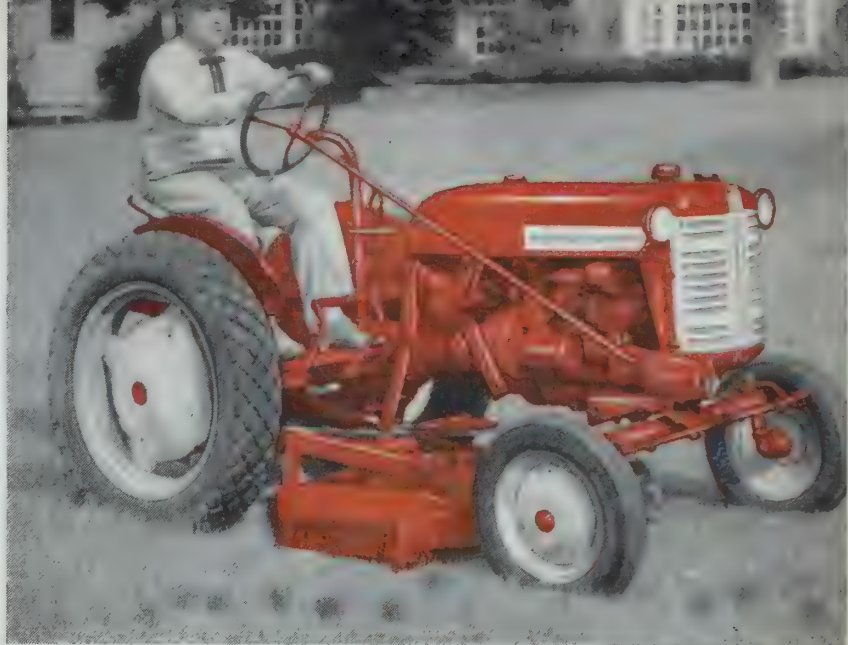
the few good yellow climbers in existence. As do all continuous-blooming roses, this class produces flowers first on preceding year's wood, then on shoots made as the season progresses. (See pruning diagram, page 93.)

6. Climbing pillar roses represent a distinction rather than a real difference when compared with other climbers. They are moderate in growth, and display their flowers to best advantage when they are trained to posts. Their architectural value in a garden design would be hard to overestimate.

There are other types of climbing roses, more or less distinct, in lineage if nothing else, from those just reviewed. Most, and the best, were introduced into gardens 30 or more years ago. But whatever the type, climbing roses will produce to their full capacities only if they are planted carefully, in a rich, well prepared soil; if they never lack for deeply penetrating water; if they are fertilized regularly but sparingly (two or three times before mid-summer); if they are pruned according to the dictates of their habit of growth; if they are protected from winter exposure that would limit their performance. Pruning need not be a burdensome chore. But if pruning is not understood and practiced with some regularity, even the most reliable varieties eventually will become so unsightly or unproductive that complete cutting back of the whole plant may prove the only recourse. The three diagrams on pages 92 and 93 illustrate the principles and practice for sensible pruning.

The less versatility you demand of a single variety the better your results are likely to be. If you have a protected spot, plant a variety that, while short on winter hardiness, is long on some other attribute—extra vigor, fine color, large blossoms. (Sometimes a bushel of earth mounded around the base of a fine climbing hybrid tea in the autumn will save enough root and stem to start new growth after a killing winter.) Don't force a modest grower with extra fertilizer. So far from gaining vigor, it may die and surely will sacrifice flowers for vegetative growth. Similarly, avoid training the giants to 6 foot posts. Too much pruning will be required.

All climbing roses take two or three years, sometimes more, to hit their stride. But they are long lived plants. Pay the reasonable price a good plant costs and grow it as though it were going to die tomorrow. You will rejoice in its beauty for years to come.

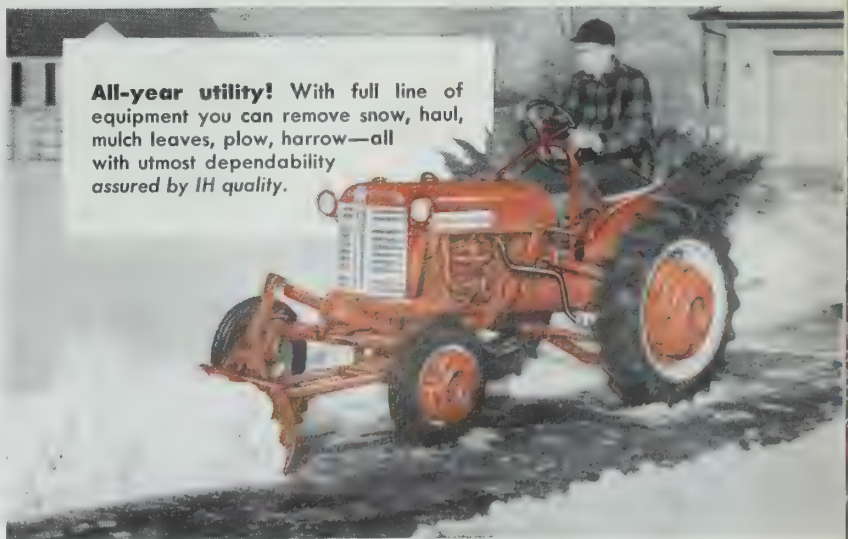


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GARDENER'S READING

Between fall and spring comes a brief period when the dedicated gardener may stop running and read. There are two principal kinds of gardening books: the reading books and the instructive books. Of the first kind, timed by their publishers with an eye to the armchair trade, two seem pre-eminent this season. Nan Fairbrother's *Men and Gardens* (Alfred A. Knopf, \$5) is the archetype of reading books, since it is a shimmering fabrication of quotations (verbatim and in spirit) and interpretations (both witty and intelligent) of and about gardeners and gardening. Conceivably it could be read at a sitting, but at risk of mental dyspepsia. Taken in smaller doses after meals and before retiring, it is entirely a delight. Best of all, perhaps, is that it appears to have considerable attraction for contemplative non-gardeners. Similarly, but without the overtones of colossal erudition struck by Miss Fairbrother's book, Barbara Webster's *The Green Year* (W. W. Norton and Co., \$3.75) will charm spectator gardeners as well as those who have no reservation at all about gardening. It is a perceptive report of a year spent in the country. More is involved here than simply not living in town. The author and her husband, an artist, dedicated this special kind of sabbatical interlude to the prosecution, if that is not too ungentle a word, of living in the country, to reading, talking, thinking; to tending the garden; to riding horseback across rolling countryside with dog at heel. In a sense it is a nature book; additionally it is a garden book; above all it is a warm expression of the joy to be found in the large and small aspects of rural living.

Two books have a foot in both camps, if the figure is permissible. Thomas D. Church's *Gardens are for People* (Reinhold Publishing Co., \$10) and *The Art of Home Landscaping* by Garrett Eckbo (F. W. Dodge Corp., \$5.95) are both contemplative volumes and informative, too. The authors, who work chiefly on the West Coast, are landscape architects of note and accomplishment. Mr. Church's book is largely pictorial. Mr. Eckbo depends on a clear if somewhat heavy exposition to transmit his ideas to the reader, with pictures to clinch the arguments. Both men have a great deal to say about the relationship of landscaping and gardening to living today; few can say it better.

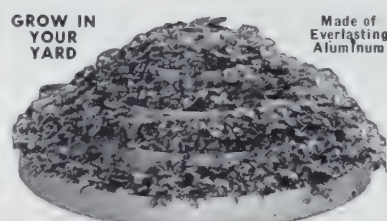
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A Guide to Home Landscaping by Donald J. Bushey (McGraw-Hill Book Co., \$4.95) is the most aptly named book of the year. It is well organized, clearly and competently written. It is full of information of the sort that may be removed from its context and used in a hundred ways about the home grounds. Guide of a different sort is *Treasury of American Gardens* by James M. Fitch and F. F. Rockwell (Harper and Bros., \$12.50). This is a guide-book to fine gardens rather than a guide to landscaping. The approach is historical; the pictures are many and beautiful (250 are in color); the text is based on much knowledge of the basic subject, which is landscape design in relation to architecture, and is written in a simple, readable style.

An outstanding work in an uncrowded field is Henry Teuscher's *Window-Box Gardening* (Macmillan Co., \$4.50). For several years the author, Curator of the Montreal Botanical Garden, has been striving to make his home town window-box conscious, and this work, obviously, is a product of his enthusiasm. The only current book on the subject, it is practical, completely dependable. It does credit for the first time to a phase of gardening too often sung but unhonored. For the greenhouse devotee, the most readable and, since the Chabot greenhouse books, one of the most pleasantly informative is *Greenhouse Gardening Around the Year* by Marion Dulles (Macmillan Co., \$3.75). An amateur in both theory and practice, the author is a devoted gardener and a skilled plantswoman. More inclusive, certainly more copiously illustrated, also more didactic in tone, *The Complete Book of Greenhouse Gardening* (Ronald Press, \$6.50) stands as perhaps the best current reference book on greenhouse gardening for the amateur. Henry and Rebecca Northen have assembled a vast quantity of useful information, arranged it intelligently and indexed it with care. Somewhere between the two (more new books on gardening under glass have appeared in the last six months than in the preceding six years) falls *Gardening in a Small Greenhouse* (Van Nostrand, \$4.95) by Mary Noble and J. L. Merkel. The authorship involves a partnership of plant enthusiast and professional plantsman. The result is usefully informative, especially in the field of exotics, and topical; many recent products and practices are

reviewed. Like the Northens' book, however, this one is less selective than Mrs. Dulles', less useful to the beginner who seeks informed guidance rather than a broad range or alternatives among which to make a random choice.

Among books published earlier, *The Complete Book of Annuals* by F. F. Rockwell & Ester C. Grayson (The American Garden Guild and Doubleday & Co., \$5.95) is unique in that it tells much of its story through pictures taken by Mr. Rockwell especially for it. Here the planting, culture and uses of annuals are carefully explained with special emphasis on the ten leaders; 170 others are listed with full descriptions and cultural notes. Line drawings of the life cycle of certain plants and frost maps for the entire United States are included. This book will be useful to the experienced gardener

as well as the beginner. *Garden Design Illustrated* by John A. and Carol L. Grant (University of Washington Press, \$5.75) is a graphic study of the elements of good garden design. The illustrations add visual point to the text. This is an excellent book for both the student of landscape architecture and the gardener who simply wishes to work out a plan himself.

How to Landscape Your Own Home by Robert S. Malkin (Harper & Brothers, \$4.95) is another very practical guide for the homeowner who wishes to do his own landscaping. It contains step-by-step instruction on making a plan and carrying it out. Hundreds of ideas are illustrated with sketches by the author. Trees, shrubs and vines are listed according to use in the appendix. The guide to materials and labor is helpful. END

BOOKSHELF (Continued from page 21)

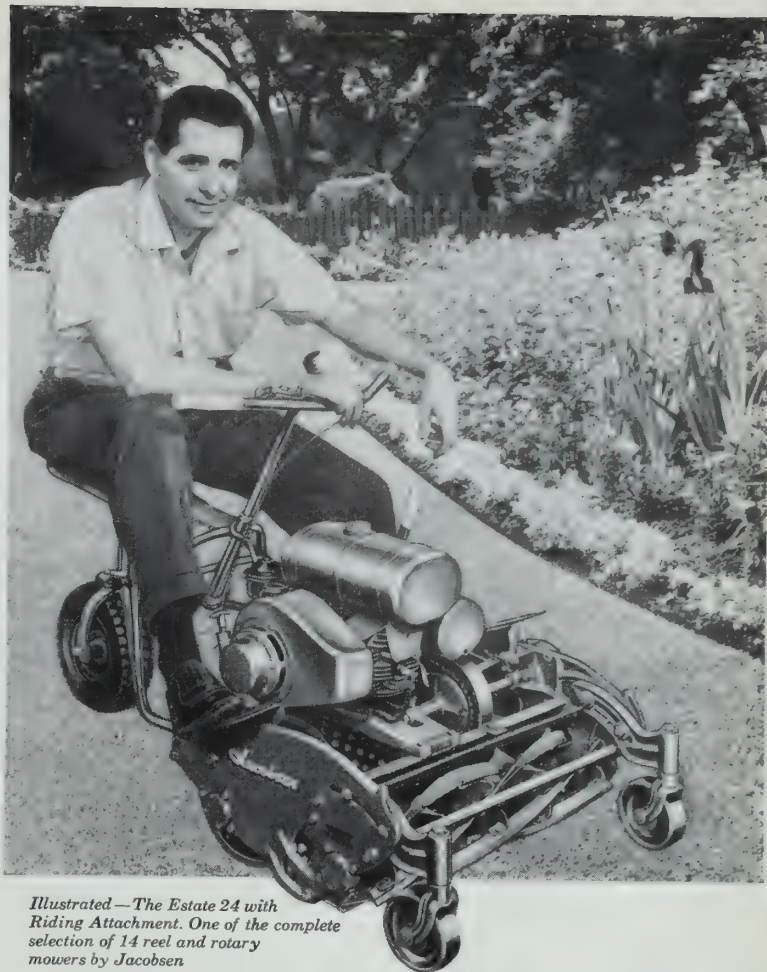
skillful and perceptive, rarely have penetrated to the essence of the West, and the younger crops of western writers always have fled its crudities. In the '20s and '30s they embraced the bohemianism of Chicago or Greenwich Village; today they take shelter on the campuses of state universities and feed on the anemic blood of professors of "creative writing."

Aside from the meager trickle of early settlers' memoirs, the West seemed to interest none but ponderous scholars (Francis Parkman excepted) and cheap journalists until Owen Wister came along with *The Virginian*. It is the fashion among intellectuals to decry Wister nowadays, but he set the tone of all writing about the West. Though he sensed a good bit of the wistful humor and the bouncy irreverence that characterize Mr. Davis' books, the writers who followed him either did not grasp this quality or preferred the glossy legend of the superhuman cowboy. That the cowboy on his home range was a more colorful figure than the indefatigable ploughman, no reasonable person will deny, but the real interest lay in him as a human being. This escaped generations of western writers, notably the most successful, commercially, of all—Zane Grey.

Grey was the prime example of our assertion that easterners rarely, if ever, manage to seize the essence of the West. He loved the

Old West and spent much time in it. Yet never did he master the nuance of language, and his depiction of cowboy character was childishly absurd. The least that might have been expected of him was that he be accurate in describing the tools of his characters since he dwelt on them lovingly; he was a miserable failure even in that rudimentary test. (Grey gunmen flourished "long, black Colts," but the Colt company of that period did not make "black" guns.) Hordes of imitators succeeded Grey (if "succeeded" can be applied to a man whose posthumous writings run to millions of words), and their imitators invented the movie horse opera. A wholly false image of the Old West was enthroned.

In late years a valiant few among serious novelists have undertaken the smashing of the false idol. Conrad Richter's *Sea of Grass* and A. B. Guthrie's *The Big Sky* were notable among these efforts. Guthrie now has undertaken a trilogy of which we have one volume, *These Thousand Hills* (Houghton Mifflin, \$3.95). Such books are good as efforts to dig into the surface and find the reality behind the myth, but they still are following inherited patterns. It is the unique virtue of Mr. Davis' novels that he began at the core and has tunneled outward. It gives his art an immediate, living quality that sets it apart. J. H. D.



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WORLD OF ART (Continued from page 35)

looks tame to us today (in the same show were Cassatt's *Mother and Child* and a Ryder landscape the jury overlooked), this may well be because painters of the two decades after Redfield tried, like himself, to inject some vitality into a disintegrating impressionism, and repetition made the whole approach seem banal.

When the jury in 1915 bypassed Eakin's *Concert Singer*, today accounted one of America's greatest pictures, to award its first prize to a modest portrait by Weir, remember that Eakins, for all his searching characterization of the young woman in her lustrous satin gown, represented a throw-back to the old masters, and the eminent painters as jurors weren't having any.

The moral of the Corcoran exhibition is that time still offers the best possible perspective for judging a work of art; that, as the gospels remind us, "many are called, but few are chosen," and, most important of all, that none of us—art world professionals or the general public—ought to be too positive about what we think will live in art.

Item three proving our original thesis is a variation of the mountain-to-Mahomet idea represented by the Morgan Library collection tour. Only this time the movement is reversed. For a quarter century or more New York museums and galleries have sent out their choicest treasures on loan exhibitions to museums, universities and galleries around the country to give the provinces an opportunity to see art of the caliber available to New Yorkers.

The provinces indeed! Many museums over the country, it appears now, have quietly been building up collections of art that, if smaller, are second in quality to none in the great metropolitan centers. New Yorkers, the directors of these museums have discovered, are so eager to see the works they will pay for the privilege. The money they pay can be used to buy more top works of art for the re-

gional museums. Last month the Minneapolis Art Institute sent many of its finest objects to New York for display in the Knoedler Galleries. They ranged from Oriental sculpture of the period before Christ, and paintings and sculpture executed by old masters like El Greco and Rembrandt, to work by such great figures of the more recent past as Van Gogh, Gauguin and Matisse.

The Minneapolis show was by no means the first such event. A year earlier the Baltimore Museum had sent up to New York its world-famous collection of French 20th century paintings assembled by Baltimore's celebrated Cone sisters in their years of residence in Paris and their close personal friendship with Picasso and other leaders of the modern art movement. Smith and Oberlin Colleges also have permitted New Yorkers to see a sampling of their first-rate permanent collections.

The outcome has been a very curious one, and one more proof of our thesis about the changing old order. New York collectors have slowly been discovering that maybe they are the provincial ones. While they have been concentrating on the experiments of the avant-garde, or on pictures by the accepted 19th century impressionist and post-impressionist masters whose works offer such decorative witness to social, cultural and financial stature, museums outside New York have been displaying great imagination, independence of judgment and financial acumen by acquiring at relatively low prices—then charging us to see them so they can buy more—paintings and sculpture which are no less fine because they are off the beaten track. One can not help thinking that this is the kind of operation Pierpont Morgan himself would have smiled upon, and that seeing the collections coming in to New York from out of town he would have been reassured that the public out there was at last "ready" for his own very special treasures. **END**

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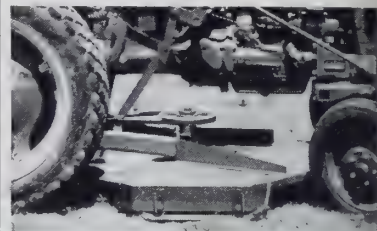
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A PRIMER ON RUGS AND CARPETS

Here is a guide to their selection, cost and care

Americans may cushion the paths through their homes today with a rich assortment of rugs and carpeting materials. Rug fibers, both natural and man-made, look better today, and they wear longer. But as a matter of self-interest, the prospective buyer—whose investment in carpeting commonly amounts to 20 per cent of the total spent on furnishing a room—will profit by knowing the basic characteristics of carpets and rugs. Because a formidable technical vocabulary has evolved in the rug maker's art, H&G presents herein an alphabetized glossary of rug terms. Understanding these terms will clarify the following questions and answers which contain essential facts you should know about the selection, care and cleaning of rugs and carpets.

GLOSSARY OF RUG TERMS:

Axminster: Woven on a special loom that provides almost unlimited combinations of design and color. Distinguished by a heavily ribbed back, it can be rolled lengthwise but not crosswise.

Backing: foundation or underside of carpet that secures pile yarns in position. Usually made of cotton, jute, carpet rayon or kraft cord (a tough yarn made from wood pulp). Note: in weaving method the backing is woven simultaneously with the pile. In tufting method the surface of the carpet is tufted through a broad woven fabric which becomes the backing of finished carpet.

Blends: rugs or carpeting that combine different fibers, such as wool, cotton, rayon, etc.

Broadloom: not a weave, but a synonym of width; a seamless carpet of any weave produced on broad looms, from 6' to 18' wide.

Chenille: deep piled material that is woven on two looms, may be custom made in any color, pattern, shape up to 30 ft. wide.

Fibers: materials, natural or mineral, of which rugs are woven: wool, cotton, rayon, nylon, Saran, Dynel, Acrilan.

Fluffing: a fuzz that adheres to the pile after it has been sheared. It is present when carpet is new, disappears in a short time.

Hooking: loops of heavy yarn hooked or pulled through a coarse binding; traditionally a manual process, now done electrically.

Pile: yarn tufts that stand erect

from carpet base and form surface; ends are looped or cut.

Static compression: marks from constant pressure of table or sofa legs on rugs.

Texture: surface interest achieved in various ways: by using a combination of twist and plain yarns, cut and uncut pile.

Tufting: pile yarns sewn into a broad fabric backing by wide, multiple-needed machines.

Velvet: closely woven, low pile weave, simplest of all carpet weaves, and usually in solid colors.

Warp: yarns that run the length of the carpet.

Weft or filling: yarns that run across the width of the carpet.

Wilton: type of weave done on a loom with jacquard attachment; result is a reproduction of intricate patterns employing cut, loop, or combination in varying heights of pile. Wilton texture variations include modern carved effects.

What kind of carpeting?

Buy the best carpet you can afford. Your choice of materials has never been so wide. In addition to all-wool and cotton carpets, there are others made of rayon, nylon, Saran and two new synthetic fibers, Dynel and Acrilan, just introduced for carpet use. These fibers, handsome in color and texture, have been tested for durability, resistance to fading, burning, mildew and insect damage. Wool and nylon, of course, are well known for their toughness and are excellent choices for the busiest traffic lanes (halls, living room, family room and stairs).

How can I judge rug quality?

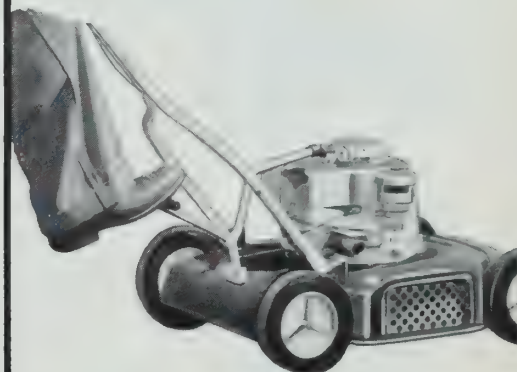
The proportions of individual fibers are stated on the carpet label, which may also describe the characteristics of the major fiber used. Blends of natural and synthetic fibers are combined for beauty or strength. Nylon gives added wear but only when it composes 10 per cent or more of the fiber. In making your selection, consider the type of life your family lives, the amount of wear your carpets must take, and the areas they are to cover. The density of the rug pile is important, more so than the depth of the pile. Examine the way the tufts are bound into the backing. Work them back and forth between your fingers and notice whether there is any looseness between rows. Be sure

(Continued on next page)

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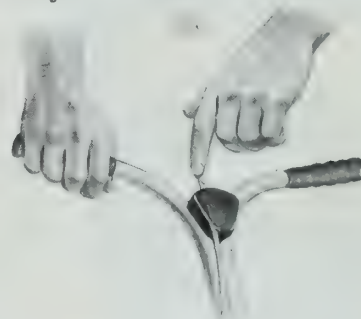
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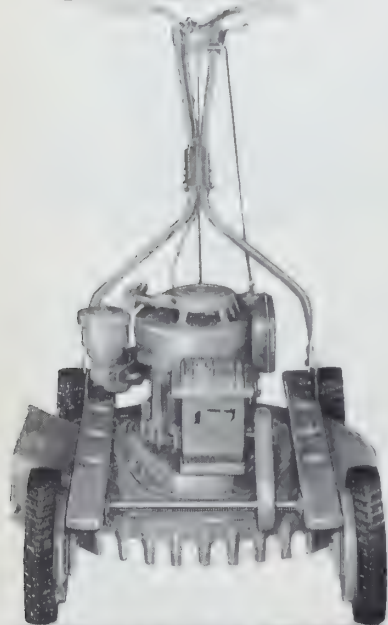
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RUGS AND CARPETS (Continued)

that the backing is compactly constructed.

How much should I pay?

Most carpeting falls within a price range of \$8 to \$20 a square yard. Custom-made carpets, of course, may cost much more. To estimate cost, multiply the length of a room by its width and divide by nine; the result will be the number of square yards needed. Since nearly all carpeting is sold by the square yard, multiply your total by the price. For wall-to-wall carpeting you must add an additional charge for carpet laying.

Which is preferable—a rug or wall-to-wall carpeting?

Wall-to-wall carpeting tends to make small rooms look larger and more luxurious. It also conceals unsightly floors and helps to camouflage awkward jogs in walls of odd-shaped rooms. But it has drawbacks: it usually can not be turned to prevent excessive wear in the areas of heavy traffic; it fits only one room and can not usually be moved to another house; it must be cleaned by professionals. The use of rugs overcomes these disadvantages. Most companies make rugs in these standard sizes: 4' x 6', 6' x 9', 9' x 12', 12' x 15', and 12' x 18'. Carpeting, which can be custom cut for any floor dimension, comes in standard widths of 9', 12' and 15'.

Does it pay to buy a rug underlay?

A rug cushion serves a definite purpose. It acts as a buffer between hard floors and a springy carpet pile and it will prolong the life of a floor covering. All rug cushions, which include hair, foam, or sponge rubber, or rubberized hair construction, are now moth-proofed. All types fall within a price range of \$1 to \$2.50 per square yard. Inferior grades will stretch and become noticeably thin. Good grades of rubberized hair cushions have a top and underside of rubber which dust and oil cannot penetrate, and the surface may be wiped with a damp cloth. A satisfactory thickness for carpet pads is about ¾" to 1¼". Thinner padding, available in three widths sold by the yard, is designed for accent rugs to keep them from skidding.

How much cleaning does a rug need?

Carpets are vulnerable to three types of soiling: (1) particles of industrial soot or grime that sift in through the air; (2) dust tracked in from the street and yard; and (3) spotting and stains. To keep fibers clean and to insure longevity for your carpets, take

care of them from the start. A quick, daily cleaning with a sweeper will remove crumbs, lint, and any new fluff on the surface. Use the vacuum thoroughly once or twice a week. Always run your sweeper or vacuum cleaner in the direction of the pile. Where dirt, mud tracks, or stains are deeply imbedded, rely on professional cleaning; in any case, carpeting should be cleaned professionally once a year. Cotton rugs require a deep wash and dry tumbling; sizes over 4' x 6' are best handled by a commercial laundry. Professional carpet cleaners should clean other fibers since they treat both the face and back of carpets, restore texture, remove spots without discoloration and repair and redye.

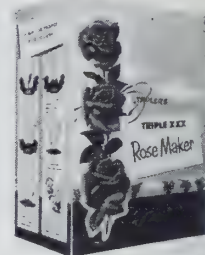
How should spots be cleaned?

Cold, clear water can control spots in an emergency, but speed is essential to alleviate damage from stains left by pets, washable ink (indelible requires professional attention), spilled milk or other beverages. Take clean cheese cloth or wads of paper towel, gently blot the spot, apply clear water in a wide sweeping motion. Don't bear down heavily; you will press moisture from stain into the carpet backing. Tar, chewing gum, or candle wax entangled in carpet pile can be given first aid treatment with ice cubes. Freeze the particles and carefully pry loose with a blunt blade. Pile showing impressions of furniture legs may be restored by gentle brushing with a stiff brush. Grease and oil stains may be removed by rubbing lightly with any good, non-flammable dry cleaning fluid. For first aid treatment, a Service-master cleaning kit is good insurance.

COMMON SENSE CARPET TIPS

- A very thick underlay in halls and on stairways can actually be tiring, especially to older people.
- Deep pile in wall-to-wall carpets, backed by a thick underlay, may prevent doors from swinging freely. Check before you buy.
- Stair carpets wear out five times faster than floor carpets. When measuring stairs for carpeting, buy an extra foot or two; fold it under, against one or two risers at the top of the stairs. When edges become worn, shift the carpet down an inch or two at a time.
- If feasible, reverse rugs once a year to distribute equal wear.
- Cold air settles near the floor, just as heat rises. A good quality carpet pile insulates against cold.
- Some department stores and carpet shops will supply you with samples which you may use in planning room decoration. END

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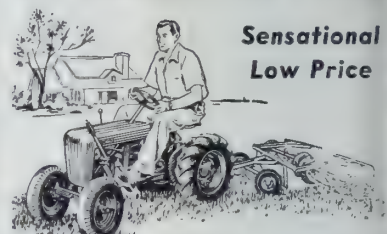
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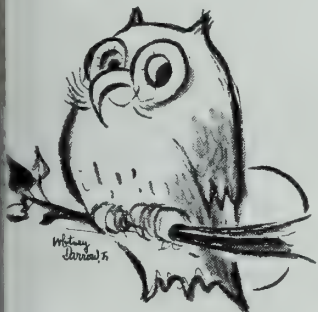
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What I don't know
won't hurt me.



Cancer?

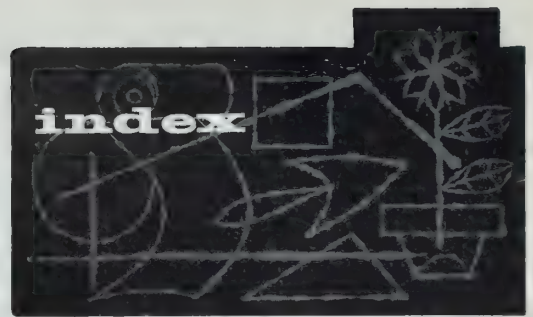
Lots of people die of it,
I know... but the
American Cancer Society
says a great many deaths
from cancer are NEEDLESS
deaths. That's why I do
what they tell me. I have
an annual medical
checkup however well
I feel. I know the seven
danger signals. And
when I want sound
information, I get it from
my Unit of the

**AMERICAN
CANCER
SOCIETY**



your advertising index

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Automobiles		Kling Furniture	12	Martex Towels	24
Cadillac	9	Kroehler Cushionized Furniture ..	133	Music, Radio & Television	
Bathrooms		Masonite Panels	157	Everett Pianos	141
Eljer Fixtures	Inside Back Cover	Molla Metal Furniture	22	Magnavox Hi Fidelity	54
Kleinert's Fleececap		Nichols & Stone Chairs	159	Paints, Finishes & Preservatives	
Shower Curtains	44, 45	O'Hearn Furniture	155	Cabot's Stain Wax	156
Building Materials & Equipment		Stakmore Folding Furniture	106	Four Square Paint Corp.	160
Andersen Windowalls	103	Union-National Furniture	37	Inertol Swimming Pool Paints ..	161
Cutler-Hammer Unit Breaker	158	Woodard Wrought Iron Furniture ..	47	Kem-Tone Paints	14, 15
Inclinator Company of America	158	Garden Equipment & Materials		Luminall Paints	53
National Lock Hardware	107	Copar Tractors	164	Phelan's Hydroflex	170
Pease Woodwork Company	158	Edmont Garden Gloves	166	Stationery & Books	
Pella Wood Casement Windows	106	Homko Power Mowers	168	Book-of-the-Month Club	1
Pittsburgh Plate Glass Company ..	11	Hypnux Plant Food	166	Crane's Fine Papers	48
Shepard Warner Homelift	160	International Harvester Tractors ..	163	Van Dorn Greeting Cards	161
Truscon Steel Windows	33	Jacobson Power Mower	165	Swimming Pools	
Wilson Air-Float Ceiling	161	Jari Master Tiller Cultivator	162	National Prestwood Pools	140
Closets		Mow-Master Power Mower	167	Swimquip, Inc.	36
Knap & Vogt		Orlyt Greenhouses	162	Tableware —	
K-V Closet Accessories	35	Red-E Tractor Company	164	China, Glass, Linen & Silver	
Curtains, Draperies, Shades & Blinds		Roto-Hoe Tiller	166	Ebeling & Reuss Kosta Glassware..	40
Eastern Curtain &		Stadler Fertilizer	168	Imperial Milk Glass	43
Drapery Hardware	132	Vigoro Lawn Food	154	Sascha Brastoff Products	160
Kirsch Traverse Blinds	13	Wheel-Horse Tractor	168	Spode Dinnerware	38
Stanley-Judd Drapery Hardware ..	46	Windover Flower Pots	166	Taylor, Smith & Taylor	157
Decorative Accessories		Wood Brothers Tractor-Mower	166	Dinnerware	
Pennwood Numechron		Garden Seeds, Bulbs & Plants		West Virginia Glassware	104
TV Lamp Clock	160	W. Atlee Burpee Co.	166	Travel & Hotels	
Syroco Wall Accessories	39	Minnetonka Nurseries	164	Canadian Pacific Railway	6, 7
Decorative Fabrics		Musser Forests	164, 166, 168	Gideon Putnam Hotel	159
Eastman Chromspun	130	Russell Gardens	166	Italian State Tourist Office	52
Schumacher Fabrics	20	John Sheepers, Inc.	164	House & Garden's Travelog	49
Floors & Floor Coverings		Wayside Gardens	166	Upholstery & Upholstery Fabrics	
Bigelow Carpets	111	Zollar Nurseries	164	DuPont Nylon	113
Carpet Institute, Inc.	129	Heating, Air Conditioning & Ventilating		B. F. Goodrich Texfoam	42
Dodge Vinyl-Cork Tile	38	A. O. Smith		Goodyear Airfoam Cushioning	5
DuPont Nylon	40, 41	Permaglas Water Heater	134	Wall Coverings	
Firth Broadlooms...Inside Front Cover		Household Aids, Appliances & Equipment		Imperial Washable Wallpapers ..	25, 30
Archibald Holmes Carpeting	10	Flambeau Flex-Aire Hampers	114	Schumacher Wallpapers	20
Lees Carpets	Back Cover	Meilink Steel Safes	159	Warner Wallpapers	51
Ozite Carpet Cushion	23	Kitchens & Equipment		Miscellaneous	
Patcraft Carpets	25, 28	Beauty Queen Kitchens	105	Anacin	160
Wood-Mosaic Parquetry Floors	37	Carlton Stainless Steel Sinks	18	Chicago School	
Foods & Beverages		KitchenAid Dishwasher	142	of Interior Decoration	161
Hennessy Cognac Brandy	155	Republic Steel Kitchens	144	Coffey-Hoyt Drizzle Boot	104
Furniture		West Bend Aluminum		Save the Children Federation	156
Baker Furniture	170	Pantry Ware	34	Vogue Patterns	112
Continental Furniture	50	Wood-Mode Kitchens	140	Retail Stores & Mail Order Services	
Cosco Furniture	8	Lighting & Lamps		The Akron	135
Drexel Furniture	21	General Electric	153	American Heritage	121
Dunbar Furniture	131	Luxtrol Light Control	115	Berlé, Inc.	118
Ficks Reed Furniture	141	Stiffel Lampole	4	Mrs. Lavalley	117
Heritage Furniture	116	Linens & Bedding		Lord & Taylor	2
Jamestown Lounge	105	Cabin Crafts Bedspreads	16, 17	Mitchum Company	127
Kent-Coffey Goldenaire				Toni Moran Studio	119
	25, 26, 27, 29, 31, 32			Olson Rug	139
				Shopping Around	108-139

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NEW YORK • CHICAGO • GRAND RAPIDS • LOS ANGELES • SAN FRANCISCO

MILWAUKEE • ST. LOUIS • ATLANTA • CLEVELAND • INDIANAPOLIS

SEATED DINNER (Continued from page 161)

prodigal sense of hospitality, will go to any trouble to make a dinner an occasion to remember. Believing that the right kind of formality has a tonic effect on people's manners and conversation, she sends out special hand-printed invitations, rather than phoning, to set the party mood in advance, and her guests dress. On the other hand, she is never afraid to try the unorthodox if it will help a dinner to run more smoothly or be more interesting. She often serves soup in the living room (consommé and a slice of lemon in a soup cup) in the South American manner as a tactful way of moving guests from cocktails to table. At her table,

which seats 12, she has adopted the English system of seating the host and hostess in the middle rather than at the ends; it makes it easier to draw out a shy guest or steer the conversation. To turn a simple meal into a party (like many Californian hostesses she does all her own cooking and has only one maid hired for the evening), she concentrates on unusual table decorations. For a recent dinner, whose main course was a special bean dish she had found in Chile, she included the recipe in a painted design on a table covering of Mexican manta cloth (cost: 15c a yard). Each couple could cut out the recipe to take home as a souvenir of the dinner.

Coming in April

MADAME BOVARY'S FURNITURE

is discussed by Francis Steegmuller

whose new translation

celebrates the greatest novel's 100th Anniversary.

On your newsstand, March 21

Paint Your Pool with Rubber!

GET ~~TWO~~ SEASONS' WEAR WITH
PHELAN'S HYDROFLEX



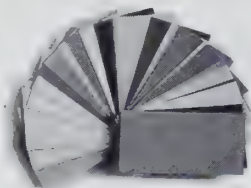
The fabulous
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It's easy to keep your pool clean and sanitary after you give it a satiny tile-like coating with this chlorinated rubber-base swimming pool finish. Beautiful Hydroflex colors last for two seasons or more because they're unaffected by tropical sun or winter frost. Elastic and durable finish assures low-cost, easy upkeep. Pool owners from coast to coast save by specifying Hydroflex. Apply Hydroflex with brush or roller applicator.

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RUBBER BASE SWIMMING POOL FINISH



**MAKE YOUR
HOME DECORATING
PLANS EASIER**

with House & Garden's 1957 Color Chips

... a handy guide (36 colors in all) for matching and selecting the latest color schemes for rugs, fabrics, paints, wallpaper, for every room in the home. Order your House & Garden Color Chips today—the supply is limited.

To: House & Garden Department C-7

Boston Post Road, Greenwich, Conn.

Please send me one set (or sets) of the 26 House & Garden 1957 Color Chips. (Actual Size 3" x 6".)

I enclose \$2.50 per set. ☐

Please send me one set (or sets) of the pastel colors. I enclose \$1.00 per set. ☐

1957

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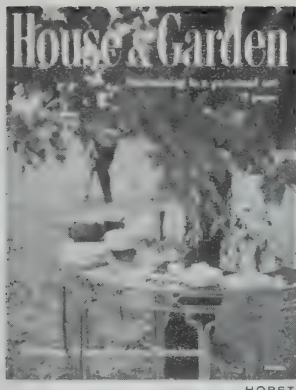
APRIL

House & Garden

Decorating is a personal art

17 pages

review of new Leisure Furniture



CONTENTS APRIL, 1957

House & Garden

A Guide to the Arts of Living Vol. 111 No. 4

ON THE COVER

While bending to his tasks in the background, the earnest gardener can look forward to a leisurely al fresco luncheon served from a matching pair of wrought iron hunt tables which form a semi-circle around the tree. The tables, called "Crescendo," are by Brown-Jordan and the accessories are available at Bonniers, New York. H&G's choice of the latest and best in Leisure Furniture is presented in a Preview of Leisure Furniture, page 118. Shopping information, page 130.

DECORATING

- 87 Serene interiors are a blend of cultures
- 89 The ultimate is in personal taste
- 89 In the taste of a designer
- 93 In the taste of two artists
- 95 In the taste of a fashion editor
- 96 In the taste of a painter
- 118 Preview of Leisure Furniture
- 122 Easier chairs for your easy hours
- 137 Care of Leisure Furniture

BUILDING

- 81 Hilltop: An original house
- 82 Links of Hilltop plan bring order to multiple levels, gardens, interiors
- 124 New lighting fixtures
- 144 Architectural ideas of Thornton Ladd

GARDENING

- 85 Sculptured gardens: Each is a study in pattern, form, texture
- 106 How you may capture the fragile beauty of wildflowers
- 111 The art of domesticating wildflowers
- 126 A guide to 1957 power gardening
- 128 Gardener's Month
- 135 Long life, and a green one, to asparagus
- 207 H&G's time chart of pest control
- 211 You grow it but can you name it?
- 214 10 rules for feeding your plants

ENTERTAINING

- 104 Give a dining area distinction with things you collect
- 182 Corkscrew: Scotch: by James A. Beard
- 184 How to tell a kitchen from a cuisine by Ogden Nash
- 187 H&G's dictionary of cooking terms
- 193 Complements to Cheese
- 197 Cheese Cook Book by Helen Evans Brown

KITCHEN PLANNING

- 99 A narrow pantry grows into a kitchen
- 101 A kitchen that keeps the family together
- 102 A kitchen ahead of its time

TRAVEL

- 76 Travelog
- 112 The Seine by Henri Cartier-Bresson
- 172 Perils of Paradise by Lysander Kemp

GAMEBIT

- 38 Flaubert the Decorator by Francis Steegmuller
- 40 Home Screen: Tater Peeling in TV by H. Allen Smith
- 42 Turntable by Roland Gelatt
- 48 Antiques: Questions & Answers By Felicia Marie Sterling
- 50 Antiques: American Glass part 1 By Gregor Norman-Wilcox
- 60 Art: A critical Look at the Art Critic by Emily Genauer
- 63 Letter from Paris
- 64 Letter from London
- 65 Bookshelf

FEATURES


- 11 Photographer in H&G
- 26 People in H&G
- 56 Letters to the Editor
- 71 Newsletter
- 79 An editorial
- 217 Sports Day by John Watney

READER SERVICE

- 130 Shopping Information
- 148 Shopping Around with Ann McLaughlin
- 221 Your Advertising Index
- 222 Interior color schemes by mail

If you have specific questions on homefurnishings, houses or gardens shown in this issue, please write to House & Garden Reader Service, 420 Lexington Ave., New York 17, N. Y.

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have slept on
Ostermoor
Mattresses!



Not surprising. For well over a century Ostermoor Mattresses have been known as the finest. And as progress in comfort has come to mattresses, Ostermoor has stayed ahead in workmanship and design all this time.

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AMERICA'S QUALITY MATTRESS SINCE 1853

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Which of these homes expresses the real YOU?



Do you prefer comfortable CASUAL?

A charming Curtis bow window...inviting Curtis louvre doors...will help you create an effect of informal ease. The bow window is made up of easy-operating Curtis Silentite wood casements. The decorative louvre doors are available in different styles and sizes. For pleasing door and window variety, choose Curtis!

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Strike the note of tomorrow with Curtis Convertible windows. You can use them as fixed sash, awning sash, hopper sash or casements... "stack" them to fill any wall area. The door is a Curtis New Londoner, noted for beautiful grain patterns and unusual strength. It's fun to choose from the broad Curtis line!



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1866
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The things that money can't buy
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The Steinway is the accepted concert piano of the world. The tone that inspires artists and the action that interprets their skill bring the average player the fun and exhilaration of creating music in the home. The child, under this influence, learns to work and wants to, and develops the will to rise above the softening ease of push-button living. The Steinway, in an age of surplus, stresses the things that money can't buy—and the things money *can*. This great piano, of rugged construction, resists depreciation and lasts for decades. The Steinway over the years is actually the least expensive of pianos, and the wisest investment.



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THE INSTRUMENT OF THE IMMORTALS

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You can now see *Stardust* on display at your authorized Gorham jewelry or department store. The minute you see it, you'll want to own it. Convenient budget plans that make it easy for you to buy a place-setting or a complete service can usually be arranged.

THE NEW

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BY *Gorham* STERLING
America's Leading Silversmiths Since 1831

There's **more**

than meets the eye!



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■ **ULSTER** combines the designer's deft touch with superb quality of a master-craftsman...and adds the *everlasting* comfort of *genuine* Dayton Koolfoam cushioning in the zippered seats and backs of this striking sectional.

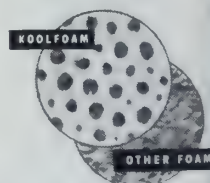
Your entire family will appreciate Koolfoam's exclusive "Air-Conditioned" advantages! Fresh air pumps IN, stale air OUT with every body motion. And Koolfoam *keeps* its trim shape and restful buoyancy year after year. For nearest Ulster dealer, write Ulster Furniture Co., 206 Lexington Avenue, New York, N. Y.

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CUSHIONING



more comfort because only Koolfoam's patented open-pore surface gives up to 14 times more airflow than ordinary foams! Compare these magnified photos for yourself.

The world's largest manufacturer of Foam Latex Pillows

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For the Fortunate Who Can Enjoy the Finest!

LAMP ORIGINALS

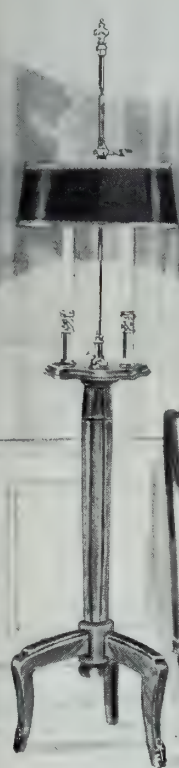
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Produced with great care and discretion
for persons devoted to the best taste
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By the Eminent Designer

Edwin
COLE



Louis XV Provincial Candle Stand of old
white antiqued walnut with fine old French
Regency brass mountings. Old black
enameled shade may be adjusted vertically.

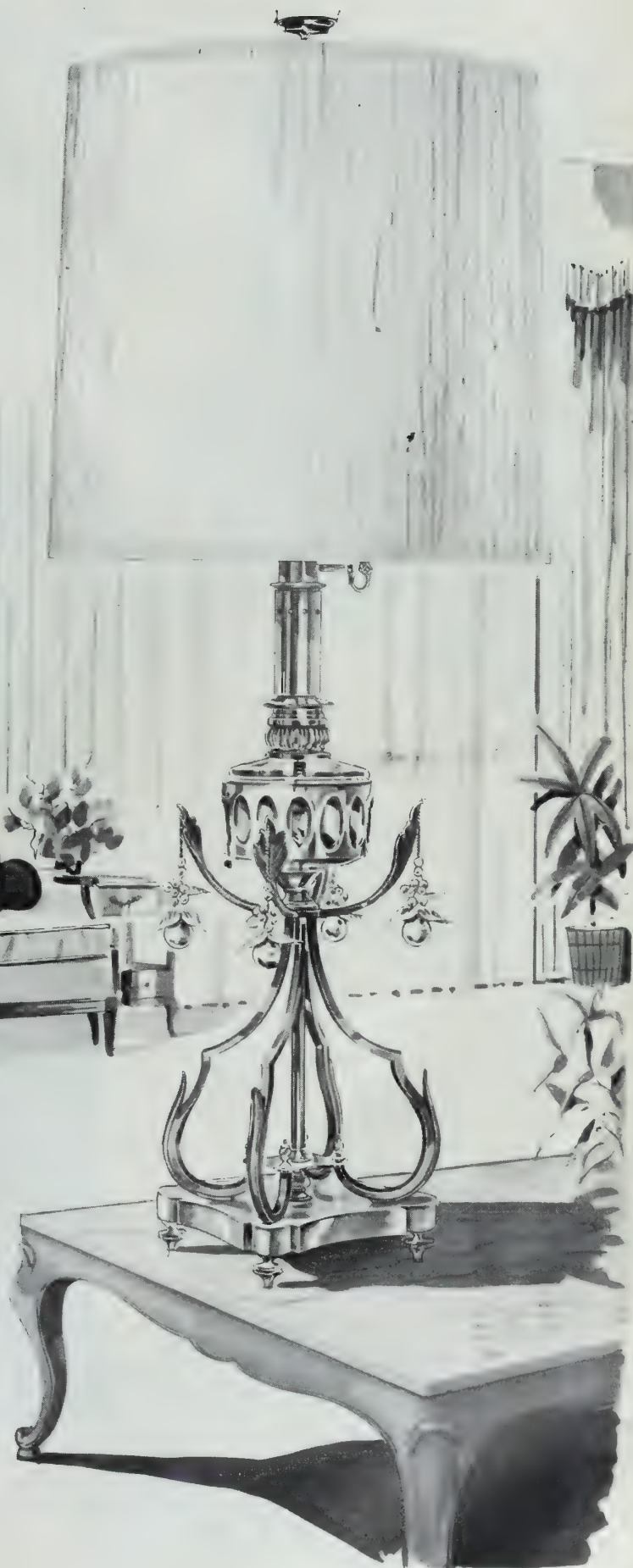
About 150 dollars.

Provincial Oil Lamp (Louis XV origin)
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crystal fruit clusters. Fine wrought scrolls and
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Brownish Doré.

About 250 dollars.

Other Stiffel Lamps \$25 to \$300

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*F*rench Provincial by Kindel offers a friendly elegance . . . an informal sophistication for your home.

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See this exquisite group of more than thirty pieces for dining room and bedroom . . . at the fine stores listed on the opposite page.



Manufacturing Member Grand Rapids Furniture Makers Guild



KINDEL
Grand Rapids

Choose Kindel...and you choose the finest

Photographer in H&G



The camera that captured the humor in the photograph above and recorded life along the Seine in the picture story on page 112 was that of Henri Cartier-Bresson, one of the world's outstanding photographers, and the only one ever honored with a one-man show in the Louvre. His books, *The Europeans*, *The Decisive Moment*, and *From One China To Another* testify to his practised eye and perceptive mind. The famous scenes Cartier-Bresson has fixed on film reveal as many sides of the man himself as of the subjects he has transmuted into photographic art.

They speak first of his respect for the individual, the communion he is able to achieve with people, the genuine interest in personality which results in the truest kind of character study. He approaches his scene not as an intruder, but, as he suggests, "on tiptoe," with "a velvet hand, a hawk's eye." He is not intent on manipulating the scene or rearranging the composition, but is conscious only of his obligation to tell the story as it unfolds before him.

Cartier-Bresson's photographs speak of his respect for the land. He is never a stranger to his setting. He believes in making a study of the territory and the people he is dealing with, in learning how to move among them, watchful but unobtrusive. He observes their reactions and their ways and adjusts his timing and his attitudes to theirs.

"Things-As-They-Are," as he has written in *The Decisive Moment*, "offer such an abundance of material that a photographer must guard against the temptation of trying to do everything. It is essential to cut from the raw material of life—to cut and cut, but to cut with discrimination. While he is actually working, a photographer must reach a precise awareness of what he is trying to do. Sometimes you have the feeling that you have already taken the strongest possible picture of a particular situation or scene; nevertheless, you find yourself compulsively shooting, because you cannot be sure in advance how the situation, the scene is going to unfold. You must stay with the scene, just in case the elements of the situation shoot off from the core again."

In his chronicle of *The Seine* Cartier-Bresson has illustrated his view of life as a constant process of reciprocity between the world inside people and the world around. Here is the Seine: on its banks, the people that endow the river with its life and legend; before them, the river that speaks to them and reflects their joys and their sorrows. As Cartier-Bresson says, "The discovery of oneself is made concurrently with the discovery of the world around us which can mold us, but which can also be affected by us." His picture story of the Seine is a part of that moving world he holds forever still with his camera's eye. END

KINDEL Grand Rapids

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DELAWARE Wilmington . . . H. Feinberg Furn. Co.	NEW HAMPSHIRE Portsmouth . . . Margeson's	TEXAS Abilene . . . Waldrop Furn. Co. Austin . . . Bird-Scheib Co. Corpus Christi . . . Modern House Dallas . . . Anderson Studios El Paso . . . American Furn. Co. Fort Worth . . . Ellison's Galveston . . . Kaufman, Myers & Co. Houston . . . J. Ray Black Furn. Co. Houston . . . G. A. Stowers Furn. Co. Houston . . . Sunland Furniture Co. Longview . . . McWilliams Furn. Co. Lubbock . . . Cagle Bros. San Angelo . . . Robert Massie San Antonio . . . G. A. Stowers Furn. Co. Victoria . . . Kamin's Waco . . . Neblett Shop Wichita Falls . . . Hull Furn. & Art
DISTRICT OF COLUMBIA Spring Valley . . . Mayer & Co. Washington . . . Mayer & Co.	NEW JERSEY Hackensack . . . Hurlman & Boyle Newark . . . L. Bamberger & Co. Orange . . . Hurlman & Boyle Pomona Plains . . . Hurlman & Boyle Springfield . . . Hurlman & Boyle Trenton . . . Herman Spiegel	UTAH Salt Lake City . . . Crawford & Day Salt Lake City . . . Danwoodey's
FLORIDA Jacksonville . . . Ridgell Furniture Co. Miami . . . Richard Plumer Orlando . . . Cox-O'Neal Palm Beach . . . Worrell's St. Petersburg . . . Robert Walters Tampa . . . Maas Bros. Tampa . . . Paul T. Ward	NEW YORK Albany . . . Maylar, Inc. Auburn . . . Rondina Brooklyn . . . Abraham & Straus Brooklyn . . . Oxford House Buffalo . . . Gardner Furniture Co. Buffalo . . . W. H. Prentice Colonie . . . R. S. Ras Elmira . . . P. & M. Sullivan Fort Johnson . . . Sweetstone, Inc. Jamestown . . . Lawson's Wayside Furn. Manhasset . . . Louis D. Schroeter New York City . . . B. Altman & Co. New York City . . . Bloomingdale's New York City . . . Hathaway's Niagara Falls . . . Highland Furn. Co. Rochester . . . Sibley, Lindsey & Curr Schenectady . . . Ras Furniture & Gifts Syracuse . . . E. W. Edwards & Son Syracuse . . . Fleischman's Troy . . . R. C. Reynolds Co. Utica . . . Leed's Distinctive Furn. Yonkers . . . Laytin's	VIRGINIA Falls Church . . . Mayer & Co. Norfolk . . . Coler Associates Portsmouth . . . Channel Furn. Co. Richmond . . . Richmond Art Co. Richmond . . . Jack Thompson Furn.
GEORGIA Atlanta . . . Davison-Paxon Co. Augusta . . . Richards Furniture Co. Savannah . . . Klug's West Point . . . Schneid-Jones	NORTH CAROLINA Charlotte . . . Belk Brothers Co.	WASHINGTON Seattle . . . Wm. L. Davis Sons Co. Seattle . . . Swigart Furniture Co. Spokane . . . Rindal Dist. Interiors Tacoma . . . A. T. Norman Co. Tacoma . . . Saxton, Inc. Yakima . . . Harold H. Schultz
ILLINOIS Bloomington . . . Weberg's Chicago . . . Marshall Field & Co. Decatur . . . Bachman Company, Inc. Joliet . . . Fitzgerald's LaSalle . . . Hammer Furn. Co. Peoria . . . J. R. Marshall & Sons Quincy . . . Roy Bennett, Inc. Rockford . . . House of Landberg Skokie . . . Marshall Field & Co. Springfield . . . John Bressmer Co. Springfield . . . A. Dirksen & Sons	OHIO Akron . . . Robert L. Hunker Barnesville . . . Kirks Canton . . . Thurin's Chillicothe . . . Ebenhack & Son Cincinnati . . . W. A. Bratburd Co. Cincinnati . . . A. B. Closson Jr. Co. Cincinnati . . . Griener, Inc. Cincinnati . . . Milton Okrent Cincinnati . . . Bonhard's Cleveland . . . Colony House Cleveland . . . Holzheimer's Cleveland . . . Sterling-Lindner-Davis Columbus . . . Howard Brooks, Inc. Columbus . . . Schorr-Ketner Columbus . . . Schorr-Ketner & Lane Cuyahoga Falls . . . Long & Company Dayton . . . Philip Shields, Inc. Delaware . . . Hoffman's	WEST VIRGINIA Bluefield . . . Bluefield Furniture Co. Charleston . . . Woodrum's Parkersburg . . . Dils Bros. Wheeling . . . Stone & Thomas
INDIANA Evansville . . . R. & G. Furniture Co. Fort Wayne . . . The Jefferson House Hammond . . . Edw. C. Minos Co. Indianapolis . . . L. S. Ayres & Co. Lafayette . . . Reliers Furniture Co. Logansport . . . S-K Company South Bend . . . Shidler's Terre Haute . . . Weberg's	PA Allentown . . . C. A. Dorsey Ardmore . . . O'Neill & Bishop Bainbridge . . . Hawthorn's Bethlehem . . . Roland & Roland Carlisle . . . Earley's Conshohocken . . . Light-Parker Doylestown . . . Porter Bros. & Yeager Emlenton . . . Emil Long Genesee . . . Chapman-Burrows Hazleton . . . Hazleton Furn. Mart Lancaster . . . Marshall E. Smith Co. Mt. Carmel . . . Guinan's Philadelphia . . . John Wanamaker Pittsburgh . . . Beck's Charter Oaks Pittsburgh . . . Colonial Art Furn. Co. Pittsburgh . . . Joseph Horne Poplarville . . . Ducklow Brothers Pottsville . . . Wilke's Furn. House Pottsville . . . Hummel's Reading . . . John F. Lutz Scranton . . . Stoehr & Fister Sharon . . . J. M. Willson & Sons Uniontown . . . Sidney's Wilkes-Barre . . . Erwin Furniture Williamsport . . . J. P. & M. Sullivan York . . . N. J. Leader-Jacobus	WISCONSIN Appleton . . . Bretschneider's Madison . . . Frautschi's, Inc. Milwaukee . . . Klode Furniture Co. Racine . . . Porter Furniture Co.
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MAINE Bangor . . . Bangor Furn. Co. Houlton . . . Dunn Furn. Co.		





In addition to the rooms shown in the plan of the first floor there is a 16'0" x 14'4" bedroom and half bath above the garage.

HOW TO GET A CONCRETE HOUSE ...and what will it cost?

1. Phone or visit a concrete masonry manufacturer for names of architects, builders and lending agencies experienced in designing, building, financing concrete houses.
2. Take your plans, sketches or ideas to the architect you choose and have him design your house, of any size or style, in concrete.
3. Select a builder and lending agency experienced in concrete house construction and financing to build and finance your house.

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Dept. A4-20, 33 W. Grand Ave., Chicago 10, Ill.

A national organization to improve and extend the uses of portland cement and concrete through scientific research and engineering field work.

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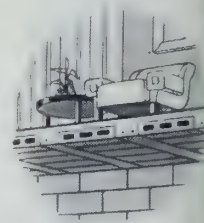


Whether or not your house has a basement, insist on sturdy concrete footings and foundations placed on firm soil below the frost line. They will prevent uneven settling, which results in cracking of the walls and plaster. The foundation may be built of either concrete masonry or of cast-in-place concrete.

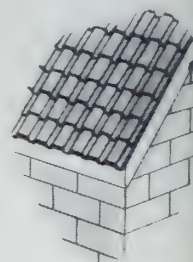


Exterior walls and interior partitions built with sturdy concrete masonry give your house extra strength, lasting beauty and maximum firesafety. They can be laid in any one or a combination of distinctive patterns and can be finished in either white or a wide choice of colors with portland cement paint.

Concrete subfloors of any type—cast-in-place, block joist, precast joist or others—strengthen and rigidly brace your house. They don't squeak, warp or sag. They keep flames from spreading upward. They can be covered with hardwood, carpeting, linoleum, or tile (asphalt, rubber, clay, concrete).



A roof of concrete tile or asbestos-cement shingles will give you a lifetime of protection against external sources of fire. Construction of this type is immune to sparks and flames. And it also provides unexcelled resistance to weathering by such natural destructive forces as wind, sun, rain, snow, sleet and hail.



Add an outdoor room to your home in
just hours... **at an amazingly low cost!**



GRAND

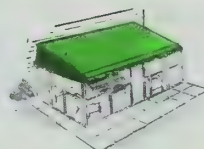
SCREEN HOUSES

Illustrated above: The Holiday Four Hundred Screen House. Free standing—goes up anywhere. Solid green or green and white striped heavy canvas roof, 12' x 12'. Also in 9' x 12' (Similar model in 9' x 9').

**PREFABRICATED—SAVES HUNDREDS OF DOLLARS!
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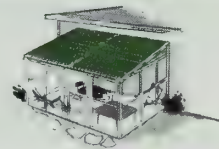
Now... for a fraction of ordinary construction costs, you can add a beautiful screened room to your home and join the trend to modern, comfortable outdoor summer living. Not only do you save expensive building work, but you eliminate complicated, far-ahead planning. Grand Screen Houses are fully prefabricated... require only fast, easy assembly. Simply select your Grand Screen House from the many fine models available *right now*. All are handsomely designed to blend with any type home. **PLUS**—there's a size and style to fit every family's need!

exclusive fluted aluminum frames • fine mesh aluminum screening • insect-proof • beautiful weather-proof top • space-saving sliding door with lock • decorative scrollwork • eave overhang • extremely rigid



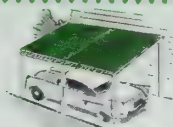
THE ELDORADO THIRTY-ONE SCREEN HOUSE

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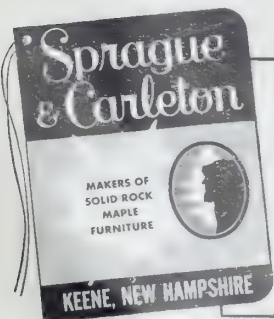
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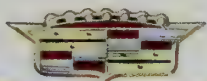
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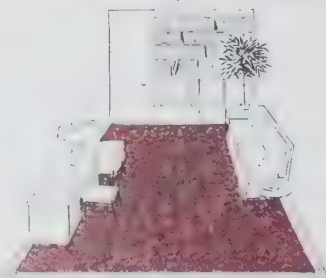
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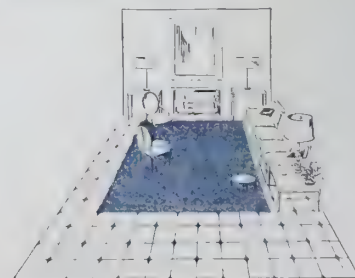
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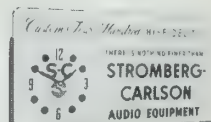
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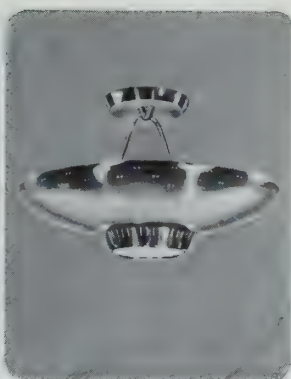
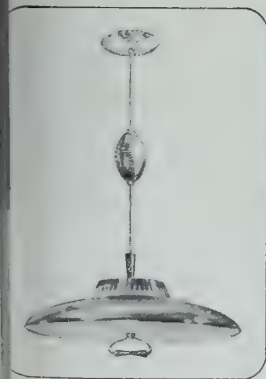


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GLIDES ACROSS THE CEILING . . . LIFTS AND LOWERS



The Furniture: Sophisticate by Tomlinson



You needn't be lucky at cards to own a Lightolier. But you'll *count* yourself lucky if you own this one. We call it the "Traveller." You'll call it sheer magic.

It's mounted on a traverse rod, glides across the ceiling on the trail of an expansion cable or pulls out from the wall to light a card table. Naturally, it lifts and lowers for a flood of glareless light or an intimate pool. And it's so lovely: the broadly-scaled shade is made of Oriental matchstick, accented with gleaming brass. Now, by the way, you can have your choice of 19 different lift and lower Lightoliers—priced for every purse—all available on traverse tracks. And, they can either be mounted into a ceiling outlet or plugged into a baseboard. More leading lights are shown in the small squares.

See them all, now, at leading electrical distributors. For a free brochure, write today to Dept. HGF-47, Jersey City 5, New Jersey.

SHOWROOMS: New York, Chicago, Los Angeles, San Francisco

See your Lightolier distributor's exciting Lighting Style Show during the month of April. Watch your local newspaper for details.

THE RESIDENTIAL FIXTURE DIVISION

LIGHTOLIER

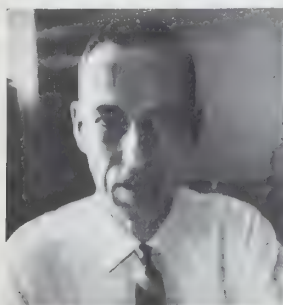
ARCHITECTURAL LIGHTING • RESIDENTIAL FIXTURES • PORTABLE LAMPS



People in H&G



Roland Gelatt, who has been writing the "Turntable" column (page 42) in *Gambit* since December, is an accepted historian of recorded music. He began writing on the subject in his sophomore year at Swarthmore College, is now the New York editor of *High Fidelity* magazine and has published a definitive work, *The Fabulous Phonograph* (Lippincott, 1955). He also has edited *High Fidelity Annual* and is the author of *Music Makers* (Knopf, 1952), a collection of essays on contemporary American musicians. Mr. Gelatt was a Navy Japanese language officer in World War II. He formerly was with *The Saturday Review* as feature editor from 1948 to 1954.



Early American Glass, Part I (page 50) brings a new writer on antiques to *Gambit*, **Gregor Norman-Wilcox**, the curator of decorative arts at the Los Angeles County Museum. For the last eight years he has been writing about antiques for the Sunday magazine section of the *Los Angeles Times*, and he has been a contributor to *Antiques Magazine* since 1926. Although Mr. Norman-Wilcox was "weaned" (his own word) in an architect's office and has been an interior decorator, he considers a museum his natural habitat. His specialty in decorative arts is early English and American silver.



The Cheese Cook Book (page 195) is the work of an authority who specializes in West Coast cuisine. **Helen Evans Brown** has been writing about food for 10 years (H&G was the first national magazine to publish her articles) and has seven books and two collaborations to her credit. Her favorite is *Helen Brown's West Coast Cook Book*. A native of Brooklyn, she has lived for 20 years in Pasadena, where her husband has a book shop. She writes them; he sells them. Her own collection of cook books numbers around 7,000 volumes.



The summer furniture underneath the rose and white umbrella on page 119 is a creation of The McGuire Co., of San Francisco, which in turn is a thriving and imaginative creation of **John and Elinor McGuire**, ex-Navy pilot and WAVE lieutenant. Both their romance and business venture stemmed from World War II. While working for an oil company in the Philippines after the war, Mr. McGuire became interested in the commercial possibilities of rattan and bamboo furniture. To learn the business, he sold rattan furniture for a while in San Francisco. Then, on their combined capital of \$3,000, he and Mrs. McGuire launched their company, which introduced rattan to new standards of style.

You can see Lightolier's portfolio collection . . . and get FREE home lighting advisory service at these authorized distributors.

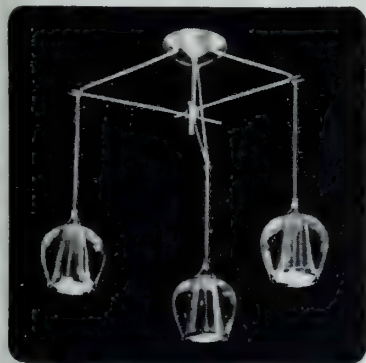
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YOUR ENCHANTING NIGHTS



The crystal sparkled. So did the conversation. And Lightolier lighting added its lustre to both. For lighting is more than a means for seeing when our exclusive Portfolio fixtures grace your home. This Riviera design is a perfect example. It's an enchanting decorative object. And it sheds a flattering champagne glow on you and your home... *indirect* light from the center bowl, a play of jewel-like brilliance from the bulbs. There are Lightoliers for every good taste (two more are illustrated at left) in the showrooms of the authorized distributors listed across the page. They'll show you the complete collection, give you a free, 32-page full color brochure *and*—offer free home lighting advisory service. Or, for brochure, write Lightolier, Jersey City 5, New Jersey, Dept. HGP-47.

See your Lightolier distributor's exciting Lighting Style Show during the month of April. Watch your local newspaper for details.

THE PORTFOLIO FIXTURE DIVISION

LIGHTOLIER

ARCHITECTURAL LIGHTING • RESIDENTIAL FIXTURES • PORTABLE LAMPS

PROVINCIAL • PERIOD • MODERN

...designed for gracious living

Visit an Rway showroom where you can leisurely browse through 50 individual rooms of beautiful bedroom, dining, and living-room furniture.

Rway furniture may be seen only at the company owned showrooms listed below. Consult your telephone book for the address.

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BALTIMORE • BOSTON • CHICAGO
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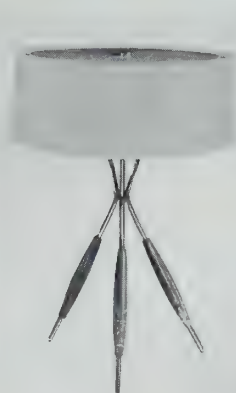


Sold through dealers, decorators, and architects.

For further information write Rway Furniture Co., Dept. (GA-2), Sheboygan, Wisc.



PICTURE WINDOW PORCELAINS ... cost less than a spring dress!



Sometimes you want the kind of lamp decorators sing about... a lamp with a special magic. There's a good example up above. The base is sculptured into a flowing Oriental Melon shape. It has the darkly gleaming gunmetal finish of a Ming vase. The silken-textured shade is pleated, washable vinyl. The total effect is rich, dramatic, subtly striking in *any* setting, stunning in a picture window. One of fifteen porcelains you'll find in the nicest stores everywhere. More Lightoliers? Look left at a space saving wall lamp or a slim brass and walnut table lamp. See them now. And for a free brochure, write to Dept. HG-47, Jersey City 5, New Jersey.

SHOWROOMS: *New York, Chicago, Los Angeles, San Francisco*

THE LAMP DIVISION OF

LIGHTOLIER

ARCHITECTURAL LIGHTING • RESIDENTIAL FIXTURES • PORTABLE LAMPS



Announcing House & Garden's 1957

ARCHITECTURAL AWARDS

FOR THE FOUR BEST HOUSES BUILT AND LANDSCAPED IN THE UNITED STATES SINCE JUNE 1954

Millions of houses have been built since H&G last offered an Architectural Award. In the intervening years American home owners have developed an extraordinary awareness and mature discernment which have given rich stimulus to design. As a sponsor, for more than half a century, of good design, H&G is convinced that the time has come again to examine and salute the best of today's residential architecture. To this end H&G opens its 1957 Architectural Awards competition and offers four major prizes, a total of \$3,000. Awards will be presented in two categories.

PRIZES:

Houses under 1800 sq. ft.		Houses over 1800 sq. ft.	
1st prize	\$1000	1st prize	\$1000
2nd prize	\$500	2nd prize	\$500

ELIGIBILITY: Any architect or professional architectural designer practicing in the U.S.* may enter the competition.

JUDGES: An independent panel of distinguished architects.

HOUSE & GARDEN'S 1957 ARCHITECTURAL AWARDS

■ SEND THIS ENTRY FORM TO: Architectural Editor, House & Garden, 420 Lexington Avenue, New York 17, New York.

ARCHITECT: _____

BUILDER: _____

OWNER: _____

LOCATION: _____

Size of house: { Under 1800 square feet _____
 { Over 1800 square feet _____

Submitted by: _____

Address: _____

*Non-professionals are not eligible.

CLOSING DATES: ENTRY FORMS—JUNE 1, 1957

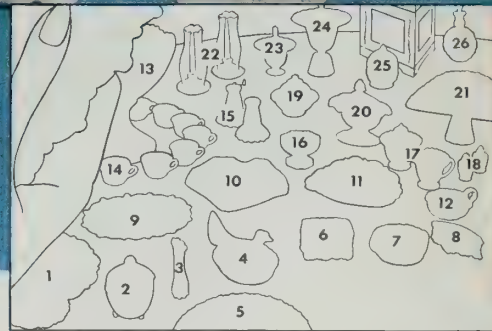


Why is Fostoria Milk Glass so admired?

You'll know *how much* Fostoria Milk Glass is admired the first time your friends see it! You'll hear them "oh" and "ah" about its porcelain-like beauty, its milky-white smoothness. But that's just part of the reason Fostoria Milk Glass is so prized. You see, Fostoria means authentic milk glass, crafted just like the priceless antiques of Early America. Each

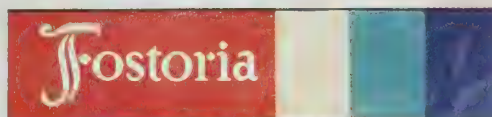
piece is made by hand, molded and shaped one at a time by painstaking craftsmen. Each piece, truly a work of art.

See the Fostoria Milk Glass display at your local store. You'll find many different ideas for gifts. And while you're at it, why not start your own collection of Fostoria Milk Glass! Fostoria Glass Company, Moundville, W. Va.



- | | |
|--------------------------------|------------------------------------|
| 1. Cake Stand, \$8.50 | 14. Punch Cup, \$1.45 |
| 2. Candy Jar & Cover, \$3.50 | 15. Salt, Pepper Mill Set, \$13.50 |
| 3. 6" Bud Vase, \$1.65 | 16. Square Jelly, \$2.25 |
| 4. Hen & Nest, \$4.25 | 17. Sugar & Creamer, \$5.65 |
| 5. Footed Buffet Plate, \$5.50 | 18. Salt, Pepper, pair, \$2.20 |
| 6. Handkerchief Box, \$3.50 | 19. Preserve & Cover, \$4.00 |
| 7. Square Nappy, \$2.00 | 20. Footed Urn, \$10.00 |
| 8. Pin Box & Cover, \$2.25 | 21. Banana Stand, \$9.50 |
| 9. Egg Plate, \$5.50 | 22. Hurricane Lamps, pair, \$9.50 |
| 10. 9" Square Bowl, \$4.25 | 23. Spoonholder, \$4.25 |
| 11. Shallow Fruit Bowl, \$4.25 | 24. Compote & Cover, \$10.00 |
| 12. Handled Nappy, \$1.75 | 25. Candy Jar & Cover, \$3.50 |
| 13. 16" Punch Bowl, \$19.50 | 26. Cologne Flask, \$6.00 |

all prices slightly higher in the West





SOPHISTICATE

by **TOMLINSON**

SPEAKS FOR ITSELF

You can see at a glance why Sophisticate has stolen the hearts of fashion-minded . . . and value-minded . . . homemakers all over the nation.

You'll see too why even one wonderful piece is a head start on the home you've dreamed about. Look again. It's modern furniture, but it has a soft warmth, a "human", yet casually luxurious quality completely in tune with today's informal way of living.

It accessorizes perfectly in almost any mood . . . from the 18th Century to the 20th. It has an exciting variety. You'll love the five rare woods under the rich Emberglo finish. And the three different kinds of hardware . . . the fabulous fabrics . . . the exquisite parquet and inlay effects . . . the exclusive Portuguese marble hitherto used only by jewelry artisans. We know that when you're furnishing for good, you'll start with Sophisticate.

For a fully illustrated 16 page brochure, send 25¢ to Dept. HG-47, Furniture by Tomlinson, High Point, North Carolina.

A JOHN L. HUBERTS AND LAMBERT MULDREW DESIGN.
DESIGN PATENT PENDING UNITED STATES PATENT OFFICE.

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LIGHTING FROM THE PORTFOLIO COLLECTION BY LIGHTOLIER.

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READY-MADE DREAMS ARE PRETTIEST WITH CELANESE ACETATE

Celanese acetate combines with cotton in "Celalure," the fabric that makes this daintily embroidered new bedroom ensemble the perfect setting for dreams! Just look at the beauties of acetate—in the graceful flow of the draperies, the trim tailoring of the pleats, the freshness of the coloring. Then see how *beautiful* it all stays, how *easy to care for and clean*.

Celanese Corporation of America, New York 16.

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Sumergrade bedroom ensemble in "Celalure" of Celanese acetate and cotton. Pink, yellow or violet solids with matching color flowers embroidered on white coverlet. Quilted coverlet, twin size, about \$45. Pleated dust ruffle, about \$19. Draperies, about \$16 pair. Cafes, about \$9 pair. At B. Altman & Co., New York; The J. L. Hudson Co., Detroit; G. Fox & Co., Hartford; Joseph Horne Co., Pittsburgh; Carson, Pirie Scott, Chicago.

ACETATE...A

Celanese

CONTEMPORARY FIBER

Thrilling new freedom!

Keeps foods hot without drying out!

Now you can cook ahead and serve delicious
piping-hot meals hours later!



NEW! TOASTMASTER HOT-FOOD SERVER

Accurately controlled moisture and temperature keep cooked foods
hot and oven-fresh, without loss of flavor or appearance.

It's almost too good to be true! Now, at last, you can free yourself from *routine* meal preparation. You can cook when you please, serve when you please. Yes, unbelievable as it may seem, you can now serve deliciously hot food, *hours* after it has been cooked!

It's a completely new, *relaxed* way of liv-

ing! Cook meats, fish, vegetables and pastries when you please, for safe storage in the handy drawers. Unlike an oven or conventional food-warmer, this appliance keeps foods *hot*, without drying out or overcooking.

There's nothing else like it for household use! And rest assured, it works beautifully.

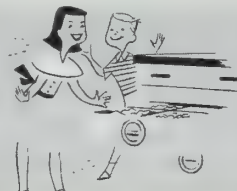
Leading restaurants and hotels have used Toastmaster Hot-Food Servers with great success for *years*. Once you get a taste of this fabulous, leisurely new way of living, you'll wonder how you ever managed without it. Easily installed in standard 24" base cabinets —operates on 110V. Mail the coupon today!



Entertain graciously! Dinner parties are easy when meals are cooked in advance and served deliciously hot!



For odd-hour meals! Your late-working husband or tardy teenagers can enjoy tasty hot food at any hour!



Children can serve themselves! Even in mother's absence, youngsters can help themselves to a hot meal!

TOASTMASTER PRODUCTS DIVISION

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Sounds good to me!

HG-47

TOASTMASTER PRODUCTS DIVISION
McGraw-Edison Company, Elgin, Illinois

Please tell me more about this exciting new appliance, and give me the name of your nearest dealer.

Name _____

Address _____

City _____ Zone _____ State _____

Dealers! Write us for the name of
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P.S.—New—the drapery is made with DACRON, too. Available in a variety of prints and decorator colors at your favorite store.

DACRON[®] brings your curtains sheer beauty, REG. U. S. PAT. OFF. long, long wear...easy care, too!

Luxurious beauty, built-in crispness, good sunlight durability . . . that's what DACRON* polyester fiber brings to your curtains! And more, besides. You'll discover curtains of DACRON last longer, wash easier, retain their shape, and need little, if any, ironing. You'll find pure whites and soft pastels in ruffled, tailored and tiered decorator styles to flatter every window in your home. For free curtain decorating booklet, write: E. I. du Pont de Nemours & Co. (Inc.), Dept. N-5503- B, Wilmington 98, Delaware.



When you buy curtains of DACRON, look for this label! It assures you of *quality construction* . . . the best balance of beauty, long wear and easy care.



BETTER THINGS FOR BETTER LIVING . . . THROUGH CHEMISTRY

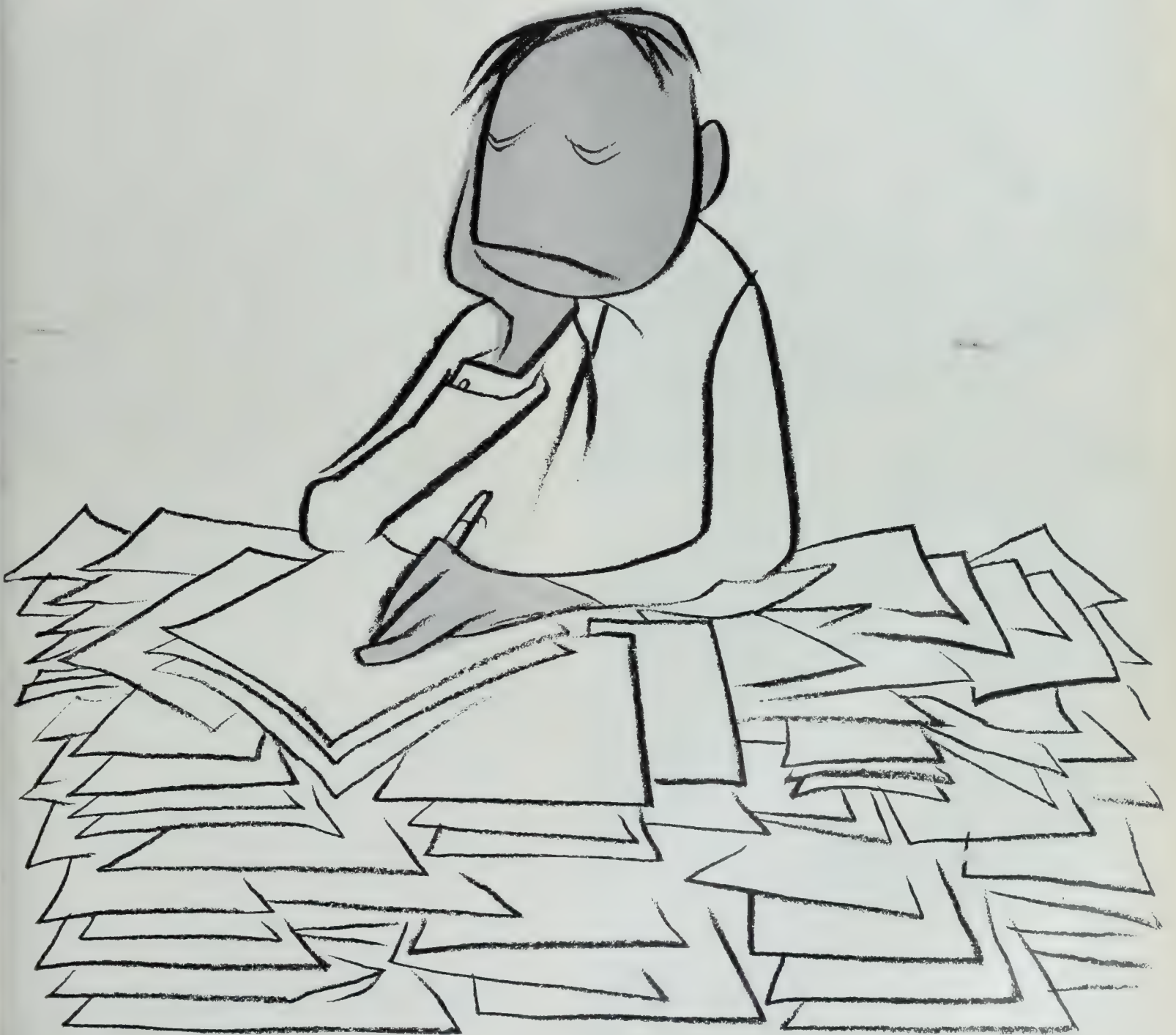
*DACRON is Du Pont's registered trademark for its polyester fiber. Du Pont makes fibers, does not make the fabrics or curtains shown here.

EXCITING NEW THINGS ARE HAPPENING IN "DACRON"

H & G's GAMBIT

APRIL, 1957

A section on the arts in the home



OSBORN

—for Dining en famille

OR DRAMATICALLY FORMAL,
DISTINGUISHED STYLING IS
THE ESSENCE OF BACKGROUND



Fair Lady

— a design masterpiece of Solid Elm and
Elm Veneers in warm nut brown tones.



HICKORY

MANUFACTURING COMPANY

HICKORY, NORTH CAROLINA

— dealer to show in this group or write for descriptive folder to Dept. G

GAMBIT

FLAUBERT THE DECORATOR

By Francis Steegmuller

A young woman wearing a blue merino dress with three flounces came to the door of the house to greet Monsieur Bovary, and she ushered him into the kitchen, where a big open fire was blazing. Around its edges the farm hands' breakfast was bubbling in small pots of assorted sizes. Damp clothes were drying inside the vast chimney-opening. The fire shovel, the tongs, and the nose of the bellows, all of colossal proportions, shone like polished steel; and along the walls hung a lavish array of kitchen utensils, glimmering in the bright light of the fire and in the first rays of the sun that were now beginning to come in through the windowpanes.

It was just a hundred years ago that French readers first made the acquaintance of that "young woman wearing a blue merino dress with three flounces" and were ushered by her, along with Monsieur Bovary, into the kitchen of her father's Normandy farm. Flaubert's novel *Madame Bovary*, on which he had worked almost five years, was published in April, 1857, and its readers knew that to the world's literature something new had been added. Never before had a woman's thoughts and emotions been so analyzed; never before had the physical details of her life been so meticulously described. And those two great innovations were really one: for never before in a novel had a heroine's clothing and furniture been so intertwined with her *self*, made to mirror not only the outer conditions of her life, but also her very psychology. Flaubert's descriptions of Madame Bovary's furniture are more than mere vignettes of French interiors at the time of Louis-Philippe: the story of Madame Bovary's furniture tells the story of her life.

A page or two after the description of the kitchen comes a picture of another room in the farmhouse:

Charles went down to the parlor on the ground floor. At the foot of a great canopied bed, its calico hangings printed with a design of people in Turkish dress, there stood a little table on which places had been laid for two, a silver mug beside each plate. From a tall oaken cupboard facing the window came an odor of orris root and damp sheets. In corners stood rows of grain sacks. The room's only decoration, hanging from a nail in the center of the flaking green-painted wall, was a black pencil drawing of a head of Minerva framed in gold and inscribed at the bottom in Gothic letters *To my dear Papa*.

TV *H. Allen Smith*

Music *Roland Gelatt*

Q. & A. *Felicia Marie Sterling*

Antiques *Gregor Norman-Wilcox*

Art *Emily Genauer*

Letter from Paris

Letter from London

Books

A signed head of Minerva in a gold frame! The young woman in the blue merino dress *draws*, and draws Minerva! What is she doing on a farm, among the grain sacks? Bovary, the doctor, come to set her father's broken leg, wonders; so does the reader. Already, clearly, the heroine is extraordinary. And as the novel progresses her surroundings tell us progressively more about her.

Here is her arrival, as a bride, in her new home, the house in the small town of Tostes, where her husband had lived with his first wife:

The brick house-front was exactly flush with the street, or rather the road. Behind the door hung a coat with a short cape, a bridle, and a black leather cap; and on the floor in a corner lay a pair of gaiters still caked with mud. To the right was the parlor, which served as both dining and sitting room. A canary yellow wallpaper, set off at the top by a border of pale flowers, rippled everywhere on its loose canvas lining; white calico curtains edged with red braid hung crosswise down the length of the windows; and on the narrow mantelpiece a clock ornamented with a head of Hippocrates stood proudly between two silver-plated candlesticks under oval glass domes. Across the hall was Charles's small consulting room, about 18 feet wide, with a table, three straight chairs and an office armchair. There was a fir bookcase with six shelves, occupied almost exclusively by a set of the Dictionary of the Medical Sciences, its pages uncut but its binding battered by a long succession of owners. Cooking smells seeped through the wall during office hours, and the patients' coughs and confidences were audible in the kitchen. In the rear, opening directly into the yard (which contained the stables), was a big ramshackle room with an oven, now serving as woodshed, wine bin and store room; it was filled with old junk, empty barrels, broken tools...

Emma went up to the bedrooms. The first was empty; in the second, the conjugal chamber, a mahogany bed stood in the alcove hung with red draperies. A box made of seashells adorned the chest of drawers; and on the desk near the window, standing in a decanter and tied with white satin ribbon, was a bouquet of orange blossoms—a bride's bouquet: the other bride's bouquet! She stared at it. Charles noticed, picked it up, and took it to the attic; and as her boxes and bags were brought up and placed around her, she sat in an armchair and thought of her own bridal bouquet, which was packed in one of those very boxes, wondering what would be done with it if she were to die.

(Continued on page 177)

Francis Steegmuller, a frequent contributor to H&G, has made a new and long-awaited translation of Madame Bovary, scheduled for April publication (Random House, \$3.95) in observance of the 100th anniversary of the Gustave Flaubert masterpiece. These excerpts are evidence of Mr. Steegmuller's fitness for the task.



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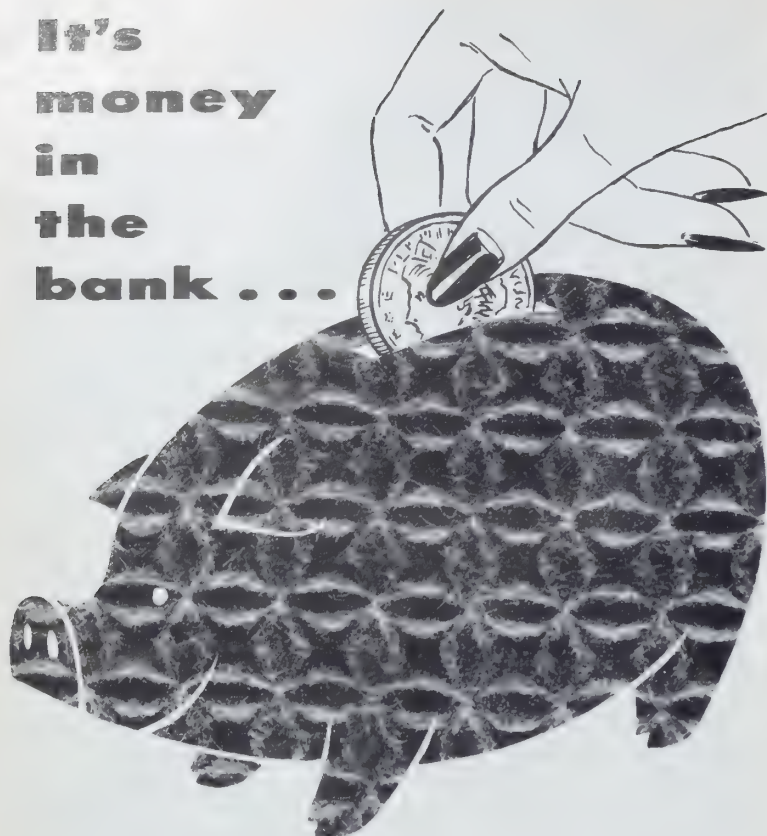
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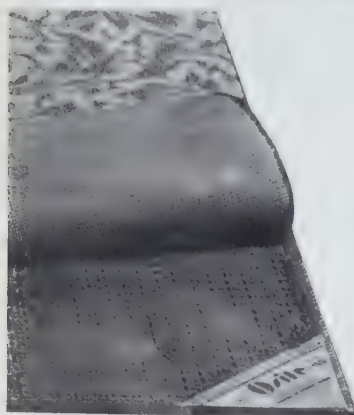
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Home Screen

TATER PEELING IN TV

By H. Allen Smith

When Dr. Bergen Evans began appearing regularly on television, someone approached his father, who lives in Ohio, and asked him if he intended buying a TV set. "I should say not," he replied. "What could I do with it after I got it, except sit and look at it?"

Fraught as he is with wisdom, the elder Evans overlooked one important point. He could sit and look at it and *gripe*. Just recently my neighbor Avery and I were discussing the quality of dramatic shows on television. "They're all right," said Avery, "but there's too much necktie-tyin' in them." This was a thing I hadn't particularly noticed before, but now I became acutely conscious of it, and it seemed to me that every time I tuned in a television play some actor would be putting on a necktie.

Necktie-tyin' doesn't bother me too much, though I wouldn't want to sit through a solid 60 minutes of it. My own critical objections are directed mainly against certain technical flaws in television. I watch a good many of the dramatic productions and find myself complaining about the small bobbles which often destroy the mood of the piece being played. These bobbles aggravate my nerves to such an extent that sometimes I grow light-headed and am tempted to switch the thing off and try my hand at a book or a magazine.

With all their money and all their know-how the TV people haven't yet licked the Say When problem. This is a contretemps which occurs with distressing frequency in television drama. Let us say that the camera cuts abruptly from a barnyard scene to a farmhouse kitchen. Grandma is sitting at the kitchen table, a potato in her left hand and a paring knife in her right. The knife is poised over the potato. At the instant we first see Grandma, she is staring tensely off-scene, her alert and somewhat nervous glance clearly demanding, "Say when!" She gets a signal, her head jerks around and she begins peeling the potato.

We might assume that this situation could be easily corrected by having Grandma start peeling the potato eight or 10 seconds before the camera opens on the scene. The chances are, however, that

when she starts to peel the potato, Grandma also has to say something. Perhaps she has to cry out, "Hey, Paw! Fetch me nuther bucket uh taters!" She must be certain that as she peels and as she shouts the camera is on her. That's why she looks apprehensively toward the prompter.

There must be some efficient way of telling her exactly when she should go into her act. Perhaps her chair could be wired so that the prompter could give her a light electrical shock. Or she could be plunked with a soft BB fired from an air rifle back in the wings. If neither of these methods proved workable, let a stagehand go aloft into the flies and at the proper instant, drop a six-pound shot, taking care to have it land in the potato bucket. This would make a loud and unseemly noise but the crash could be explained away by changing Grandma's line to: "Laucks! I must be a-hearin' things. Hey, Paw! Fetch me nuther bucket uh taters!"

A second problem which plagues the TV producers (and me) is that of the Inexpedient Shadow. It seems to appear at the most illogical moment in a television play. Let us suppose that John Baragrey and Neva Patterson, who is the wife of John's best friend, are lost in the desert. We already know that there is not supposed to be another human being within 500 miles, and no animal taller than a kangaroo rat. John speaks: "Do you realize, my dear, that we may never get out of this alive?" Neva responds: "Oh, Vilhjalmur, my darling!" and flings herself into his arms. As they engage in their tender but illicit grapple, suddenly the shadow of a man falls across the scene. We at home think, "Good God! Her husband's found 'em!" But it isn't her husband . . . it's the assistant director, or it's the boy from the drugstore bringing a container of coffee to the sound-effects man. My own feeling is that someone should take a ball bat and quietly stun the party who is casting the shadow. I'm told by TV people, however, that the party who should be stunned, in all probability, is the party who supervised the lighting. Perhaps they'll work it out eventually, maybe by simply stunning a number of parties.

DRAMATURGY: A Study

Also I would like to see something done to alleviate the inhuman suffering inflicted on the TV newscaster between the time he bids his audience good-by-for-now and the time the control room fades away from his face. This period often lasts as long as 10 seconds but it must seem 10 hours to the man who has to sit there staring into infinity. He tries to smile, but the result is often more of a grimace, as if he'd suddenly been taken with a cramp in his leg.

This unhappy situation can be easily rectified, and in a manner that will add zest and novelty to the program. Assuming that the control room is going to keep the camera on the newscaster after he has finished what he had to say, then the newscaster should give himself something interesting to do during that uncomfortable 10-second interlude—something that would both amuse the audience and serve as a trademark for himself. The identifying trademark in TV is a worthwhile device, but the girls seem to do better with it than the boys. A young woman who forecasts weather out of New York always concludes with the catchphrase, "Have a happy." Miss Wendy Barrie, the giggly soubrette, winds up her telecasts with, "Be a good bunny." Dinah Shore throws a kiss the way Walter Johnson used to throw a baseball. Why shouldn't the boys employ some distinctive action to occupy that embarrassing period we've been talking about?

If they do it, I suppose each man will want to choose his own gimmick, but I have a few suggestions to make. Immediately after a newscaster says, "Good-by," or, "Good-night," he could:

1. Start playing a game of jacks.

2. Leer at someone offstage, beckon in pretty secretary and have her climb into lap as at close of day.

3. Pick up and begin studying book plainly titled, *Talking Self-Taught*.

4. Wash out mouth with soap.

5. Pick up squirt gun, load it from inkwell, aim it straight at camera lens and black out the picture.

6. Snatch up banjo and start playing and singing the ballad, *Git That Camera Offa Me, Todhunter, I'm Already Overexposed*.

7. Hurl sheets of script wildly into the air, at the same time crying out, "Another day, another dollar!"

Any one of these activities would, I feel, add glamour and distinction to a news program. Plus identification. Let the telecaster keep in mind the fact that there are some people who get so interested in the news that they overlook the name of the person who's giving it to them. It would be much easier to recall the identity of a newscaster if he washed his mouth out with soap at the end.

These are but a few of my criticisms of TV techniques. I don't think I've been as severe with the medium as other people. As has been frequently observed, we have become a nation of at least a 100,000,000 critics, and the virus has spread to the very young. Just recently I heard of a New York City child, a boy of seven, who was sitting before the television set while his father tried to read the newspaper.

"Know something, Daddy?" the child asks.

"What?" says the father.

"Donald Duck overacts."

END

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Turntable

TOMORROW'S MASTERS

By Roland Gelatt

YOUTH, they say, has never been so well off. But don't tell that to a young musician. In the domain of music "classical" music, that is—the young man has been until lately pretty much the forgotten man. No other important field of endeavor has been so dominated by elderly luminaries. The late Arturo Toscanini (who remained active until his 87th birthday) stands out as the prime example of musical longevity, but he was by no means unique. Sir Thomas Beecham, Pablo Casals, Wanda Landowska, Pierre Monteux, Artur Schnabel, Leopold Stokowski and Bruno Walter all have attained venerable age without entertaining any thought of retirement. It has been our great fortune to have these veterans with us, but their long careers have not made things easy for the young generation.

It is with that generation, the musicians under 40, that I propose to deal. Several are at last beginning to emerge from the shadows cast by their elders, and for this we can in large measure thank the record industry, which in recent years has turned a receptive ear to youth's rapping at the door. Sound commercial reasoning underlies this burgeoning interest in the nonvenerable generation. History shows that most musicians of high stature prove their mettle at an early age. Toscanini was invited to open the season at La Scala when he was 31; Stokowski began making news with the Philadelphia Orchestra at the age of 30; Landowska became the world's first lady of the harpsichord while she was still in her 20s. To record company executives the moral seems clear: tomorrow's "names" had better be signed on the dotted line today.

The ranks of pianists especially are crowded with talented young performers of whom the record industry expects great things. Perhaps the most promising, and certainly the most whimsical, is a 24-year-old Canadian named Glenn Gould, who in little more than a year has become one of Columbia Records' most salable artists. Mr. Gould is plainly a "character." He comes to recording sessions equipped with a large assortment of pills, bottles of spring water, and a collapsible chair of his own devising; at a concert he is likely to sit down at the piano, cross his legs, and gaze un-

concernedly into space until it is time for him to begin playing; he is forever avoiding chills and has been seen wearing overcoat, muffler, and gloves on a muggy June afternoon. Fortunately, along with these amiable idiosyncrasies go a technique of magnificent assurance and an interpretative flair. Glenn Gould has something to say when he makes music, as his Columbia recordings of Bach's *Goldberg Variations* (ML 5060) and three piano sonatas of Beethoven (ML 5130) demonstrate.

While Glenn Gould is like nobody else—a law unto himself—most of his more conventional contemporaries are referable to one or more of their elders. Leon Fleisher, for example, a San Francisco-born pianist of 28 who won the Queen Elisabeth International Music Competition in Belgium five years ago, is often compared to his teacher, the late Artur Schnabel. It speaks well for Fleisher that he is able to sustain this daring comparison quite successfully. For recorded evidence, listen to his version of the ethereal Sonata in B flat by Franz Schubert (Columbia ML 5061).

Schubert of a markedly different stamp is heard in Gary Graffman's recording of the *Wanderer Fantasy* (RCA Victor LM 2012). Here the playing has the massive strength and virtuosity associated with Vladimir Horowitz. Graffman, a native New Yorker born in 1928, has not studied formally with Horowitz, but the latter's influence is clearly evident in the *Wanderer Fantasy* and, even more noticeably, in the dazzling sonatas by Sergei Prokofiev on the other side.

A sampling of significant young pianists must also include: Friedrich Gulda, a supposedly serious, bespectacled Viennese who built his reputation on Mozart and Beethoven and then startled the musical world by successfully negotiating the totally alien idiom of modern jazz at Manhattan's Birdland Restaurant and the Newport Jazz Festival; Eugene Istomin, an American protégé of Pablo Casals; and Paul Badura-Skoda, another talented youngster from Vienna, whose New York debut a few years ago was preceded by a series of estimable recordings. Gulda the classicist can be heard in Mozart's Piano Concertos Nos. 25 and 26 (London LL

(Continued on page 47)

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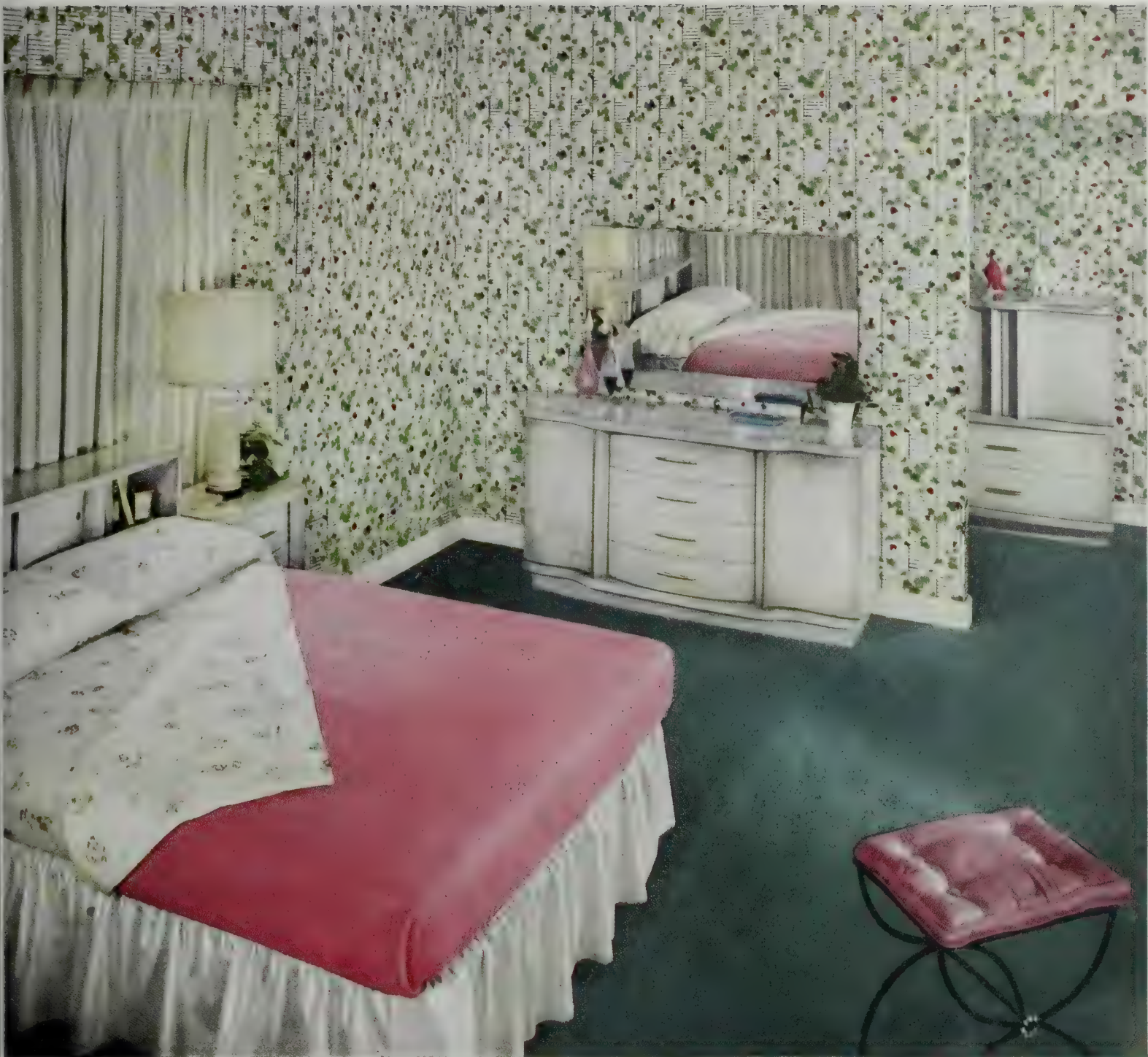
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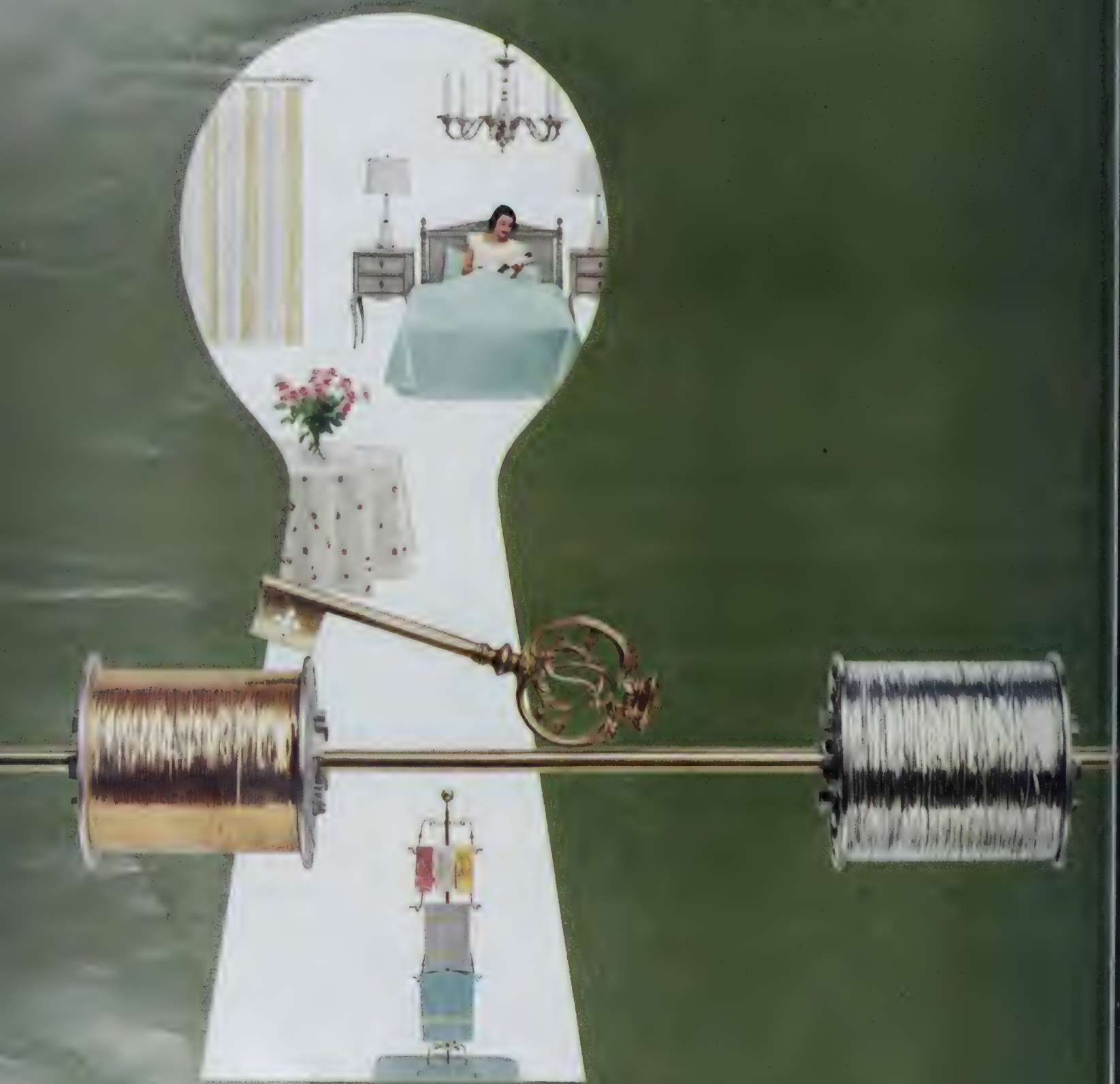
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Turntable

(Continued from page 42)

1370); Istomin in the Chopin Nocturnes (Columbia SL 226); Badura-Skoda in the Schubert Impromptus (Westminster 18060).

The young violinists are somewhat less numerous than the pianists and, to my taste, rather less interesting. Technical accomplishment they exhibit in abundance, but not the musical communication that characterized the art of, say, Fritz Kreisler. The aspirant who probably comes closest to this kind of communication is Isaac Stern, whose unflinching competence has made him, at the age of 36, one of the world's busiest and most highly paid virtuosos. Among his extensive recordings those made under the direction of Casals are especially notable for tasteful musicianship. In the Bach Concerto for Violin, Oboe, and Orchestra with Casals conducting and Marcel Tabuteau as co-soloist (Columbia ML 4351), and in the Casals-directed Sinfonia Concertante of Mozart (ML 4564), Stern conveys a warm, ingratiating lyricism. Michael Rabin, Stern's junior by 16 years, is similarly endowed with fleet fingers and strong projection, and he seems similarly on his way to renown. This young American has already made several recordings ranging from well-knit unaccompanied Bach (the Sonata No. 3, on Angel 35305) to brilliantly ex-

ecuted Paganini (the Concerto No. 1, on Angel 35259).

The conductor's podium has been the hardest rampart of all for young musicians to scale, mainly because remarkably robust and proficient elders dominate it. Opportunities for the under-40 generation have been discouragingly sparse. However, Leonard Bernstein, after a decade of sporadic guest-conducting, has at last been offered a secure berth—sharing direction of the New York Philharmonic-Symphony with Dimitri Mitropoulos, beginning next season. Meanwhile, you can enjoy the dynamic gifts of this talented young man (as conductors go, 38 is very young indeed) on a goodly number of records. I am particularly fond of his interpretations of Ravel's Piano Concerto in G (conducted from the keyboard, on RCA Camden 214) and of Milhaud's *Création du Monde*, both jazzy pieces that accord closely with Bernstein's own musical bent. From Europe come enthusiastic reports of Wolfgang Sawallisch, aged 33, who has already been guest conductor of the Berlin Philharmonia and other major orchestras. Angel Records has issued a sample of his work with the Philharmonia Orchestra, the Dvorak Fourth Symphony (Angel 35214). **END**

RECOMMENDED NEW RECORDINGS

Beethoven: Sonatas Nos. 8, 14, & 23 (Egon Petri, piano). The *Pathétique*, *Moonlight*, and *Appassionata* performed in rugged, monumental style by a 76-year-old veteran who emerged from retirement recently to make an extensive series of new recordings. (Westminster XWN 18255)

Ravel: La Valse; Valses Nobles et Sentimentales (St. Louis Symphony, Vladimir Golschmann, conductor.) Lilted, refined playing and superb sound. The Debussy overture is satisfactory though not the most compelling on records. (Columbia ML 5155)

The Art of Elisabeth Rethberg. A treasurable memento for those who heard the soprano at the Met 20 or more years ago; and an ear-opener for those who didn't. The cool controlled vocalism in Mozart, Verdi, and Wagner sounds as enchanting as ever, and the reissued recordings hardly betray their age. (RCA Camden CAL 335)

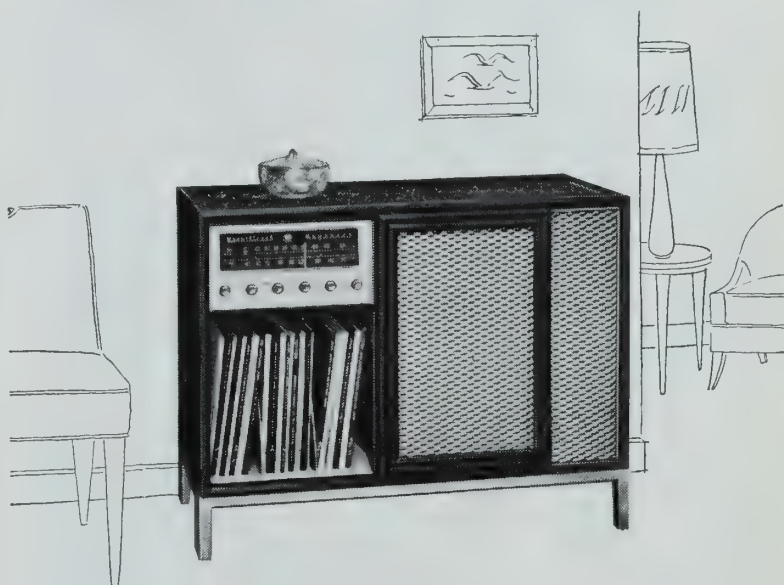
Saint-Saëns: Piano Concerto Nos. 2 & 4. (Jeanne-Marie Darré, piano; Orchestre National, Louis Fourestier, conductor.) Glittering tinsel displayed with rare conviction by a highly competent French pianist. The concluding *allegro* of No. 4 is stupendous. (Capitol P 18036)

Verdi: Verdi and Toscanini. A mélange of Verdi on two LPs notable for the most exciting Fourth Act of *Rigoletto* ever recorded. Zinka Milanov and Jan Peerce surpass themselves as Gilda and the Duke. The sound as captured in Madison Square Garden in 1944 is not the highest fi, but who cares? (RCA Victor LM 6041)

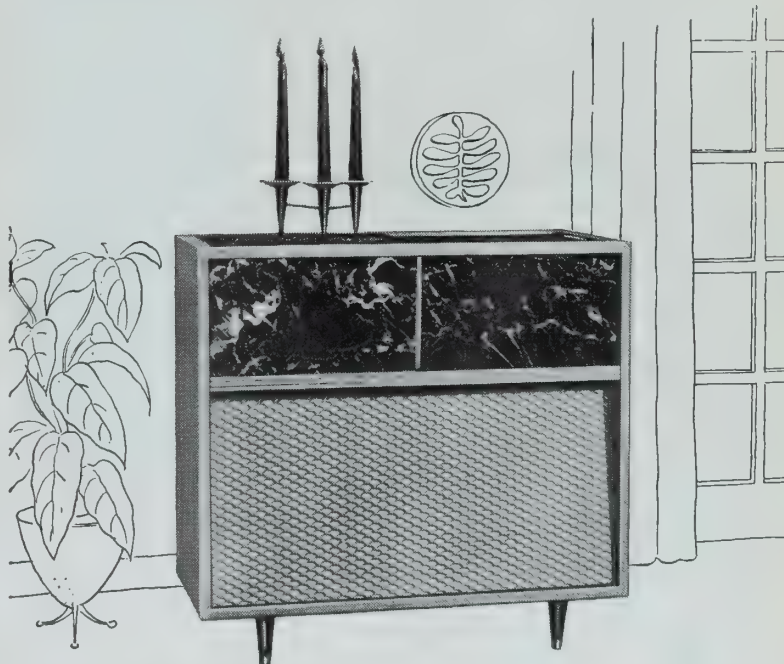
Wagner: Wesendonck Lieder. (Kirsten Flagstad, soprano; Vienna Philharmonic, Hans Knappertsbusch, conductor.) At 61 Flagstad cannot send forth high tones with the solid abandon of old, but she remains champ in the Wagner league. On the reverse are excerpts from *Lohengrin*, *Die Walküre*, and *Parsifal*. Glowing sound. (London LL 1533)

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Antiques

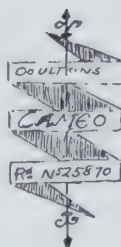
QUESTIONS &

This column is devoted to questions about old things. Letters will be answered either on this page or by mail. No attempt at evaluating antiques will be made. One question to a letter, please.



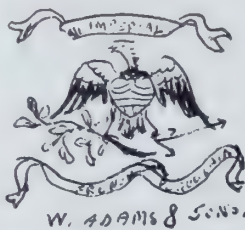
This bureau has been in my family for generations, inherited from sea-captain ancestors in Falmouth. I have been told the brasses are original. Is it English or American? Mrs. E.H.C.—Watertown, Mass.

If the brasses are indeed original, the style of your chest of drawers relates it to the American Chippendale of the late 1780s. At this period the stamped oval brasses of Hepplewhite style were first used.



This is a sketch of the mark on a huge platter given to me. I am curious about its age and origin. A.C.J.—Youngstown, Ohio.

Your mark, one not commonly seen, indicates Doulton (Lambeth and Burslem works, England) earthenware. The platter was made around 1885.



I have a few pieces of an old tea set with this mark. Where and when was it made? A.A.B.—Ft. Leonard Wood, Mo.

The Staffordshire firm of W. Adams & Sons made a variety of wares with eagle marks, chiefly during the first half of the 19th century. Much of this was destined for the American market.



This chair came from a European antique dealer, and the dark wood is carved with flower and dragon designs. Where did it originate? T.C.M.—New Orleans, La.

Your chair is a Chinese adaptation of an 18th century European one and is probably contemporary with its 18th century model.

ANSWERS By Felicia Marie Sterling



How old are the two Chinese jars I bought at an antique shop recently? R.D.H. Jr.—Greensboro, N. C.



Your vases follow the K'ang Hsi (1662-1722) pattern but the marks and color are not K'ang Hsi. The vases are probably reproductions.



I am enclosing a picture of one of six rosewood carved dining room chairs which I inherited recently. Could you give me any information about them? E.S.B.—Boston, Mass.

Your chairs are Victorian Gothic with its characteristic arched detail. They date *circa* 1875.



Can you identify these marks on the stopper of a half gallon green glass decanter with reed cover? The lid is made for a padlock. R.W.—Sacramento, Cal.

This snooper-proof stopper was made of sterling silver at Birmingham, England, in 1904.

9447
#6

Will you please explain the marking on my figurine of Madame Récamier? E.N.—St. Louis, Mo.



Your mark represents the Kister factory in Scheibe, Thuringia, Germany, founded in 1834.



I have two hand carved tables with light brown marble inserts on top. Please give me any information you can on them. Mrs. N.S.—Flushing, N. Y.

These look like teakwood pedestals (for vases or jardinières) made in China in the 19th century.



I am enclosing a sketch of a silver salt spoon and its markings. I would appreciate knowing its age. Mrs. G.E.S.—Palmerton, Penna.

Your spoon was made in London, England, in 1881 by Brownell & Rose.

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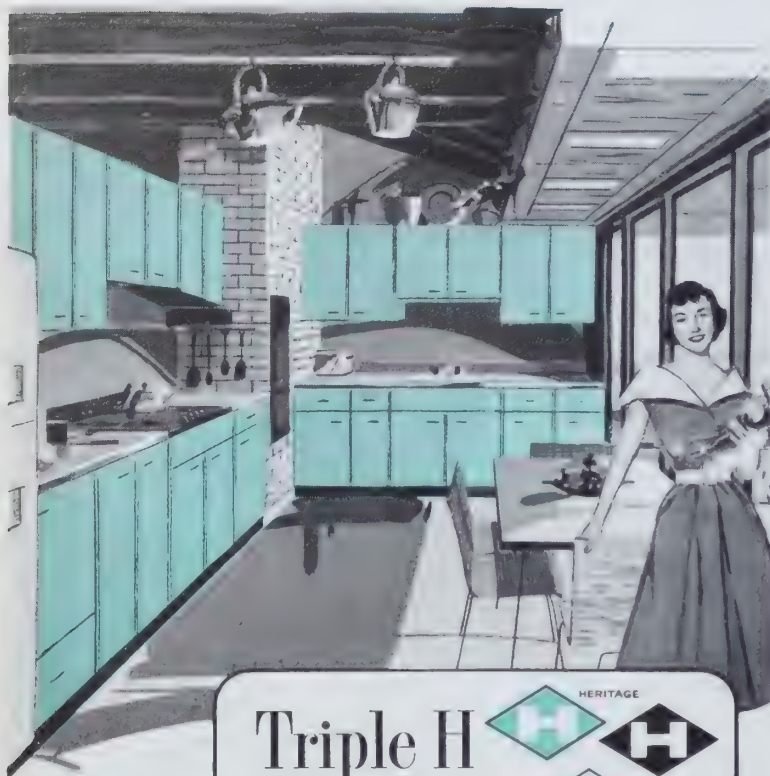
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Antiques

EARLY AMERICAN GLASS

PART I

By Gregor Norman-Wilcox

Among the exhibits awaiting visitors at the Jamestown (Va.) 350th anniversary Festival (it starts April 1 and continues through the year) is an oak-timbered, thatched-roof reconstruction of America's first factory. The building stands on the original foundations at Glasshouse point where the first American glass was made in 1608, a year after the founding of the colony.

The birth of this industrial infant so long ago was an occasion of interest both at home and abroad. Displaying the proper booster spirit, Captain John Smith proudly reported that there was glassmaking "mere a myle from James Towne." The London Company sent glassmakers to the colony, a glass furnace was built and the returning ships carried samples of glass, the first "Made in America" goods shipped from the colonies.

But making glass for export turned out not to be profitable though the manufacture of glass beads for the Indian trade was highly rewarding. For the next 100 years, disappointing venture after venture expired before it was well begun; partners quarreled or ran out of money; enterprises were poorly planned (a furnace "when the fire was put in it flew to pieces") or the workmen absconded. Among the few early glass factories were those established at Salem, New Jersey (1641-43), New York (1645-64); New York (1752-67); at Braintree, Massachusetts (1750-56), and all these were doomed to failure. Actually very little is known about the history of these unhappy early failures.

What was produced is conjectural. For the most part, the establishments were "green glass" houses (that is, makers of window-glass and bottles) and glassware was not their regular output. Jugs, cups and bowls would be made by the workmen after hours, using poor leftover material to fashion articles for family use or for gifts.

Everywhere in the colonies potbakers' workshops supplied local people with plain red-clay mugs and beanpots, jugs and milkpans for kitchen and dairy. At table this sturdy pottery appeared with pewter and "treen" or woodenware.

But anyone could bake a dish, and clays for making red earthenware (or after about 1730, stoneware, too) were abundant. Glassmaking was something else—suitable beds of sand were not so easily found, and men with know-how were even scarcer.

Worst of all, official policy retarded glassmaking. England discouraged any colonial manufactures, intending (as General Thomas Gage said in 1772) to "cramp their Trade as far as can be done prudentially." The colonists were to stay customers, exporting raw materials which were shipped back in the form of British-made goods. A most advantageous arrangement—for Britain, of course.

Something "imported" always has prestige, and fashionable persons preferred what came from abroad. What was then left to the American maker was only a poor market looking for utility stuff at bargain cost.

(Continued on next page)



LIGHT GREEN JERSEY-TYPE "LILYPAD" PIECES MADE FROM 1835-50

Wistarberg, 1739-80

The first successful American glass furnace was established in 1739 at Alloways Creek, near Salem, in southern New Jersey. Caspar Wistar built it, and when he died in (1752) his son Richard continued the Wistarberg works until 1780.

Wistar is one of two great names in early American glass—Stiegel's the other—only "discovered" in 1914 when Hunter's *Stiegel Glass* was published. Little is known about Wistar and too much about "Baron" Stiegel, an eccentric who caught the modern fancy, even became the subject of a novel, *One Red Rose Forever*. Actually what these men made is lost in myth and speculation. Let nobody sell you a piece of either Wistar or "real Stiegel" glass, for no man alive could identify it.

For convenience, these names are now given to two quite different traditions or schools of glass-blowing technique. The Wistarberg *type* later spread northward into New York State, the Stiegel *type* westward into Ohio. Both persisted for a century, constantly re-

peated by a roving lot of skilled glassworkers. Specific sources can seldom be ascertained, or better than approximate dates assigned.

Obviously, when collectors speak of these long-lived types as "early" American glass, they mean *early-looking*. Just as Queen Anne furniture was made here until the 1780s and Chippendale pieces until after 1800, pre-Revolutionary types of glassware were still being made in Victorian times.



SOUTH JERSEY-TYPE JUGS. CENTER ONE (1825) HAS ENAMEL LOOPING

Wistarberg glass (and its grandchild, the Jersey-type glass of New York) beautifully ex-
(Continued on next page)

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Antiques

EARLY

pressed the sensuous qualities of glass itself, for they employed the ancient craft of using blobs of glass to decorate glass. Perhaps a spiral thread of glass was applied to neck of decanter or throat of jug and sometimes "loopings" of white-enamel unevenly dragged through clear aquamarine glass. It had a thick, handmade look and the typical colors were amber and dark green, a brilliant light green or turquoise.

A distinctive feature was "lily pad" ornament—an extra gather of glass "tooled" on the body of a jug, the lower part of a bowl or mug in slender upturned scrolls or thick undulating waves, which caught the light in warm reflections.

Such work was continued in South Jersey by the Stangers (at Glassboro, from 1781) or at other sites far into the 19th century. Transplanted to New York, it survived past the Civil War.

molding, a technique that employs one-piece iron or brass "dip molds to supply not the shape of the object but a surface pattern. The soft bubble of glass was dipped into a small mold which, like a jellymold, carried some simple design inside; expanded until it filled the mold, this bubble when withdrawn showed on its surface the mouldmarks of perhaps fluting or a simple daisy pattern. Enlarged to desired size and shape, it was finished off by hand.

Thus were made diamond-patterned sugarbowls or fluted "flip" glasses and jugs, pocket flasks with diamond-daisy design, "Venetian diamond" salts. The Stiegel workmen scattered, but neither their sons nor grandsons in Ohio forgot these charming wares that once brought fame to the self-styled "Baron."

The Great Century

When peace in the 1780s brought slow economic recovery, a cry to "Buy American" was heard everywhere. Small newspapers multiplied, their advertisements begging for support of American manufactures. The glassmaker now got his first real encouragement.

The Pitkin Glassworks was founded in 1783 near Hartford, and New York State had two successful furnaces. Amelung's important New Bremen Glassmanufactory (re-discovered in our own generation) operated 1784-94 near Frederick, Maryland. Westward, the Gallatin-Kramer works opened in 1794 at New Geneva, moving in 1804 across river to the Pennsylvania town of Greensboro. Pittsburgh factories began work before 1800.

The story of the furnaces that appeared around 1800 and after the War of 1812 is told in George S. and Helen McKearins' books; *American Glass* and *200 Years of American Blown Glass*; which describe the output of factories in the Boston area, from New Hampshire to Connecticut, New York State down to Philadelphia, and in Ohio and the Midwest.

The Reluctant End

From the War of 1812, an increasing use of moulds for forming the shapes of glassware foreshadowed an end to glassblowing. The Machine Age had arrived, and laborious hand methods couldn't compete with the quick and far cheaper techniques of mould-blown and pressed work.



BLUE STIEGEL-TYPE SUGARBOWL
HAS DIAMOND MOULD PATTERN, 1769

Stiegel's Glass, 1765-74

How different the wares of "Baron" Heinrich Wilhelm Stiegel. In 1752 he married the boss's daughter, Elizabeth Huber, and so came into the business of a prosperous Pennsylvania ironfounder. From 1763-65 he experimented in glassmaking at Elizabeth Furnace, and in 1765 built his first glasshouse at Manheim, just north of Lancaster. Four years later, a greater "Flint-glass Manufactory" was erected here and business flourished, but by 1774 the enterprise collapsed, Stiegel himself ending in tragic poverty.

His glass was a fragile, thin-blown ware of wide variety, with moulded fluting or spiral-twist, sometimes with engraving or even enameling. Color was its glory, the fiery amethyst and sapphire, emerald green or glinting amber.

Stiegel practiced pattern-

AMERICAN GLASS (Continued)

These later types, the product of designer and skillful mould cutter, offer boundless appeal in their scope of attractive patterns, ranging from delicate flower tracings to bold historical scenes. Still, the art of glass blowing died slowly and reluctantly and long overlapped the introduction of the popular new wares. There

were still some buyers who wanted the old style, but little by little they disappeared. **END**

(For a calendar of the Jamestown Festival events, and reservations, write to The Jamestown Festival of 1957, P. O. Box 1926, The Travis House, Williamsburg, Virginia.)



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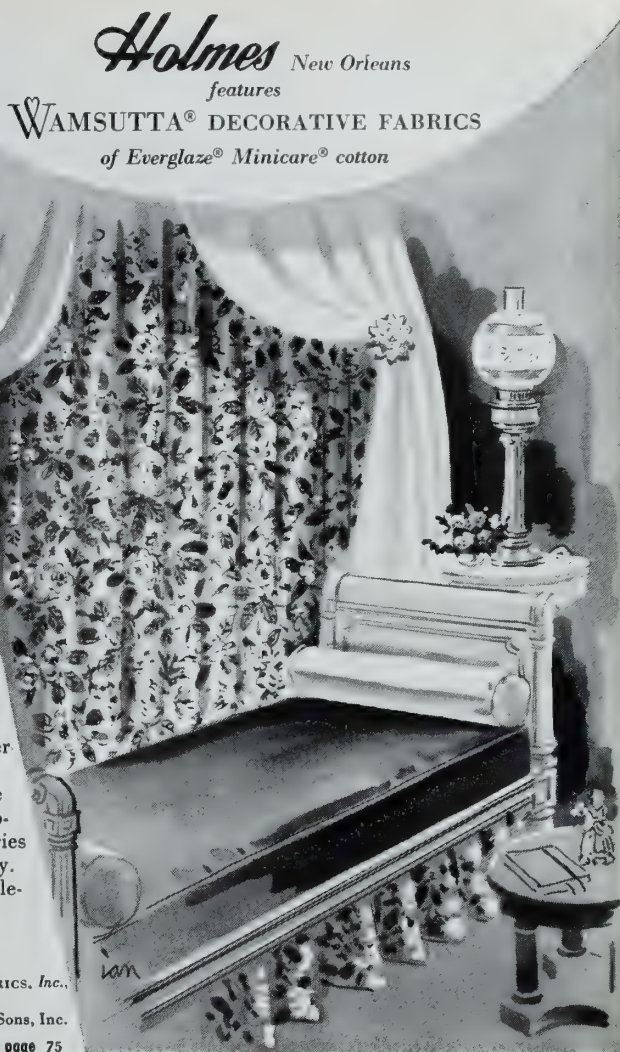
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2 Maybe you like to be imaginative. "Gay Tweed" lets you dare to be different — with fresh, spirited new blends of color such as "Butterfly Blue". Notice how effectively other blues are introduced (as in the modern lighting fixtures and the ceramic butterfly plaque used against white). With the color scheme simple and uncomplicated, this is a room for relaxation and easy living, a room that will 'wear' well for years.

3 If you're basically a homebody . . . if you like a room that looks meant to be *lived in* . . . Firth's new all wool "Gallery Collection" is for you. Inspired by world-famous paintings, these excitingly different new carpets are a perfect cue to a decorating scheme. Notice how the colors in the room, as well as the shades in the carpet, are taken from a reproduction of Millet's "The Angelus" . . . natural wood tones, touches of yellow and brass all echo the artist's own colors. Here all the hues are warm ones — perfectly keyed to comfortable, informal family living.

4 Like a clean, uncluttered look . . . a room that's simple, yet elegant . . . a room that combines the functional beauty of good modern with a feeling of graciousness and hospitality? If you do, you'll love "Woolturf". Its shaggy surface is a perfect background for clean-lined modern furniture . . . dramatically luxurious against the lighting from today's larger windows. The soft "Buckwheat Field" green harmonizes with the natural greens of foliage and a chair in a closely related shade. Touches of color add contrasting accents without breaking the soft, subdued mood of the room.

For other decorating ideas see coupon on the opposite page.

1. PRIMITIVE RUSTICANA, Shown: *Burmese Gold 9110W*
Other available colors: *Verdant Turquoise, Mist Gray, Tawny Bronze, Beige Marble, Forest Tones, Oyster Shell Gray, Thatch Brown, Avocado Green, Cedar Wood.*

2. GAY TWEED, Shown: *Butterfly Blue 2209WRN*
Other available colors: *Sunflower Seed, Cucumber Vine, Coral Flower, Husked Corn, Country Green, Stone Moss, Light Loam, Raffia Beige, Cobblestone Gray, White Lilac.*

3. GALLERY COLLECTION, Shown: *The Angelus by Millet 5811W*
Other available colors: *The Harvesters by Brueghel, Near The Seine by Seurat, Peaceful Dunes by de Clausade, Royal Racer by Dawson, Winter's Peace by Jacob, Cypress Landscape by Van Gogh, Golden Sands by Robin, Interior by Braque, Autumn Song by Lavaux.*

4. WOOLTURF, Shown: *Buckwheat Field 477W*
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Georgian inheritance

Sir:

What a joy to find the Georgian house in *Formality in Architecture* (March) and I am so glad to know that it is new. With so much emphasis being given today to the ranch types and split-levels, it is refreshing to find you devoting editorial space to the kind of house that many of us have inherited and truly prefer.

E. W.—Birmingham, Alabama

The white look

Sir:

Some years ago, I think it was 1951, I was inspired by your pages to try white as part of my decorating scheme. At the time it only amounted to a couple of slip covers. Now your *Formality in Decorating* (March) encourages me again with the many very practical ideas for using white.

E. C. F.—Rumson, N. J.

Design, past, present and future

Sir:

As a former resident of the "Land of Enchantment," I was very pleased to note a small picture in *Contemporary Design Classics* (February) showing among other things a Navajo rug. These handsome bits of native American art have been terribly neglected by American home magazines.

Many people are not aware of the more subtly colored and patterned Navajos, and believe the boldest designs to be the only kind available. I would like to see an article on hand-made rugs in general, and Navajos in particular. It would be of service not only to those interested in the useful and beautiful, but also to the creators of these products whose status has been too long neglected by the general American public.

P. D. W.—Hyde Park, N. Y.

Unhand my Id!

Sir:

Thank you for warning us amateur artists about our irrepressible Ids in Emily Genauer's *The Ascending Id in Amateur Art* (February). I paint at night and store my paintings in a locked closet (insurance against the art appreciation of my pre-school children). I thought I was safe, but after having read your article, have now decided to leave them there for good.

A question still nags, however. When is an artist a professional and when is he an amateur? How (without the help of a

psychiatrist) can anyone—even a critic—define the difference? Many amateurs sell their work; many professionals do not—at least enough to derive most of their income from their art. (Out-moded criteria?) Many of the best professional artists are self-taught. And as anyone who paints knows, there can be good amateur and bad professional work in the visual arts.

This question might make an interesting and informative article in a future issue of *HOUSE & GARDEN*. Meanwhile I shall make sure that no psychiatrist examines my Id!

N. H.—Shawnee-in-Delaware, Pa.

Sane and sensible

Sir:

I thought you would like to know how much enjoyment and inspiration your fine magazine has given my wife and myself for a number of years. We both have a hearty respect for tradition as expressed in architecture, furniture, and crafts in their many forms. However, we also like many of the fine new innovations introduced into contemporary homes of today. In reading your publication we have gained the impression that you share our feelings in the matter.

May I tell you exactly what we have liked about your policies as expressed in one specific issue? I refer to the December issue 1956. First, your policy of writing a fine editorial is excellent, and your Christmas message was indeed food for sober thought. Well done. Next your feature called *People in House & Garden* acquaints us with your fine contributors. We like this very much. Third, your practice of using traditional furniture and well selected *objets d'art* along with contemporary in your interior presentations is well balanced. In doing so you achieve a sane and sensible approach to creating a liveable home atmosphere rather than a cold unliveable institutional feeling.

E. V. W.—Pasadena, Calif.

Unmelancholy Danish

Sir:

I have enjoyed your article on the West Indies, *Diary of an Island Hopper* (February), and the St. Antoine Hotel at St. Lucia Island sounds most enticing. Being Danish, I was also interested in your mention of Christiansted and the Danes and am typing that part off to Danish friends in Wisconsin suggesting they get a copy of the article, too, as I know they have an Indies trip in mind.

C. N.—Cambridge, Mass.



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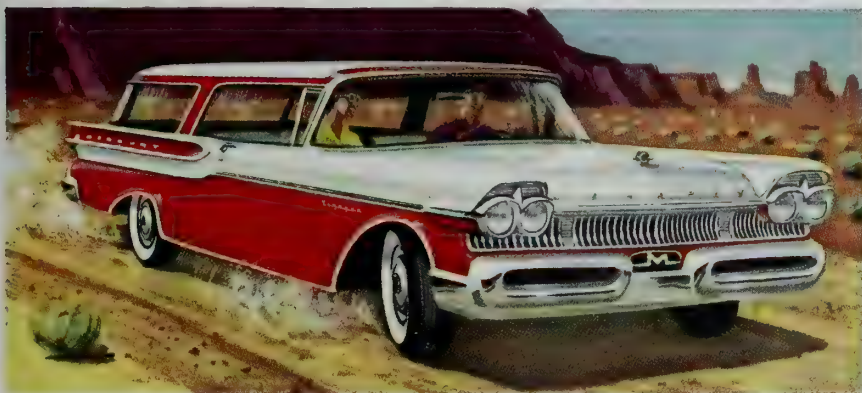
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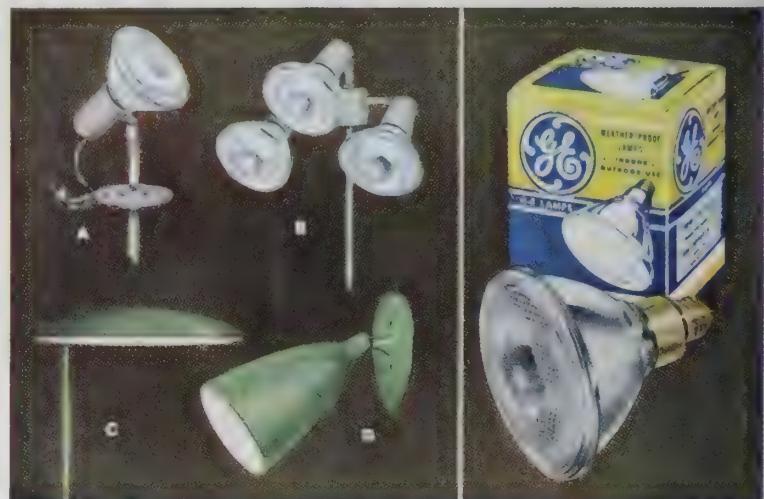
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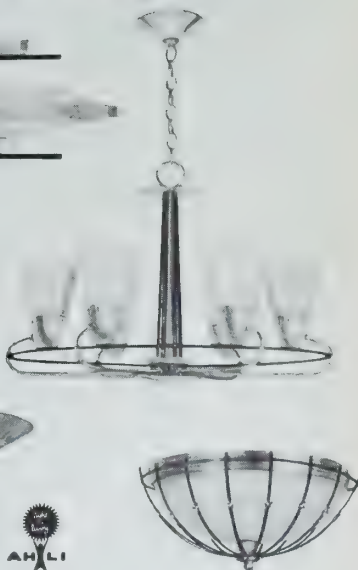
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Art

A CRITICAL LOOK AT

As more people develop a lively interest in art. I often find myself confronted at dinner parties with a somewhat impertinent question. People too polite to ask a business man or a politician to justify his existence blandly inquire, "What does an art critic do?" and their voices suggest that they really mean, "Is art criticism necessary?"

Has an art critic any real power in the sense music and drama critics have power? Can he make or break an artist's career? Sometimes, if my hostess has fortified me sufficiently with nourishing food and drink, I patiently try to explain. According to the standards of the market place, the art critic does indeed lack the power of his colleagues in other fields. Rarely, in all probability, does a reader rush off to buy a picture just because a critic has praised it. Anyone interested enough in the art of our time to collect it automatically regards himself as a connoisseur, and he seeks no critical confirmation of his judgment.

I point out that the art critic is not a shopping guide, that he exercises not economic power but influence. A cross between torch-bearer and teacher, he sees his function as helping to create a large and sympathetic popular interest in, and understanding of, art at a time when the public has more leisure to look and more money to spend but is confronted with an art grown so bewilderingly complex as to seem utterly removed from common experience. Criticism, though never written for artists, becomes, I add, an important service to them anyway. By helping to develop a sympathetic climate for the artist's work, it makes it possible for him to function as a part of society rather than as an embittered exile whose art is likely to become almost defiantly obscure to the public which has ignored it.

This winter I have encountered with increasing frequency still another question that indicates a serious and searching interest in art. "What kind of standards," the query comes, "can critics use in judging pictures at a time when styles of painting seem to change overnight?"

Now this question of permanent vs. transitory values in art has concerned philosophers at least as far back as Plato. I think, however, that it has never been as troubling as at the present moment in his-

tory, when all processes have been speeded up beyond our wildest imaginings. Art styles, along with everything else, become obsolescent overnight.

I touched on the question last month in discussing an exhibition at the Corcoran Gallery of Art in Washington, D.C., of pictures that had won prizes in the past half-century. The exhibition includes canvases that were overlooked by the prize juries but in the intervening years have been elevated to top positions among America's best 20th-century painting. In many instances, I pointed out, the prize-winners have in the same time slipped into obscurity.

How valid then, one may fairly ask, are the canons of art juries? Do they stand like a rock amidst the fast-moving currents of 20th-century painting? Or do they, perhaps, bob about like a loosely anchored raft in the stream of art history, offering only a handhold to keep heads above water?

I should say the raft idea comes closer to the truth. The anchor and supporting pontoons are a qualified critic's knowledge of the great art of the past. The planks of the raft are stout but loosely fitted principles of picture-making observed from the study of past art.

What are those principles? Very briefly they may be summarized: They are a recognition that no real artist at any point in history ever meant his picture or sculpture to be merely an imitation of nature; that he created his picture as a projection of some aspect of human experience he responded to deeply and wished to communicate; that every work of art is built on a framework of composition in which color, line, shape and space, however reportorial they may seem on superficial examination, are treated as expressive and formal elements.

In a really great work the artist has kept all these factors in perfect balance. A painting by Rembrandt, for example, is a profound human statement. It also is a superbly organized construction in which color, line, shape and light have been used to compose, to symbolize and to express, and in which space animates, unites, illumines and gives substance to the forms it surrounds. Such a perfect marriage of meaning and matter occurs very rarely in any of the arts.

In lesser artists the elements

THE ART CRITIC By Emily Genauer

are less perfectly balanced. In a work by Poussin we are most moved by composition, as serene as we find in certain music by Mozart. In a painting by Monet the chief vehicle of expression is shimmering color. Those who admire the work of the late Jackson Pollock, vanguard abstractionist, point to his vibrant handling of line and space. Art, obviously, is very like personality. There are few perfectly balanced people. We respond to individuals but for different reasons, learning to appreciate them for their virtues, rather than deplore them for their lacks. We value their personality traits in relation to our own personalities and needs.

In art not only people but periods set a special value on the qualities they need. During the 19th-century industrial revolution, for example, when society was overwhelmed by a steadily increasing flow of shoddy machine-made objects, and when the landscape was becoming pock-marked with grim factories and workers' houses, people who cared about

art responded with greatest warmth to pictures displaying fastidious techniques and the idyllic subjects missed so sorely in their environments. Originality and freshness of vision were not of themselves particular blessings.

One could go through all history pointing out how artists, except for the very few who rose above time and place (and they, too, were inevitably the consequence of their environment), have both anticipated and responded to their eras' special needs. It is only with the perspective of time, when a particular need no longer exists, that posterity can sit back and judge how well an artist has measured up to the timeless ideal.

How is it possible today for critics to find quality in abstractions whose creators seem to seek originality as their sole aim? The answer is this. Those pictures which have no virtue but their "differentness" are without real merit. Those do have merit which possess, along with shiny newness.

(Continued on next page)

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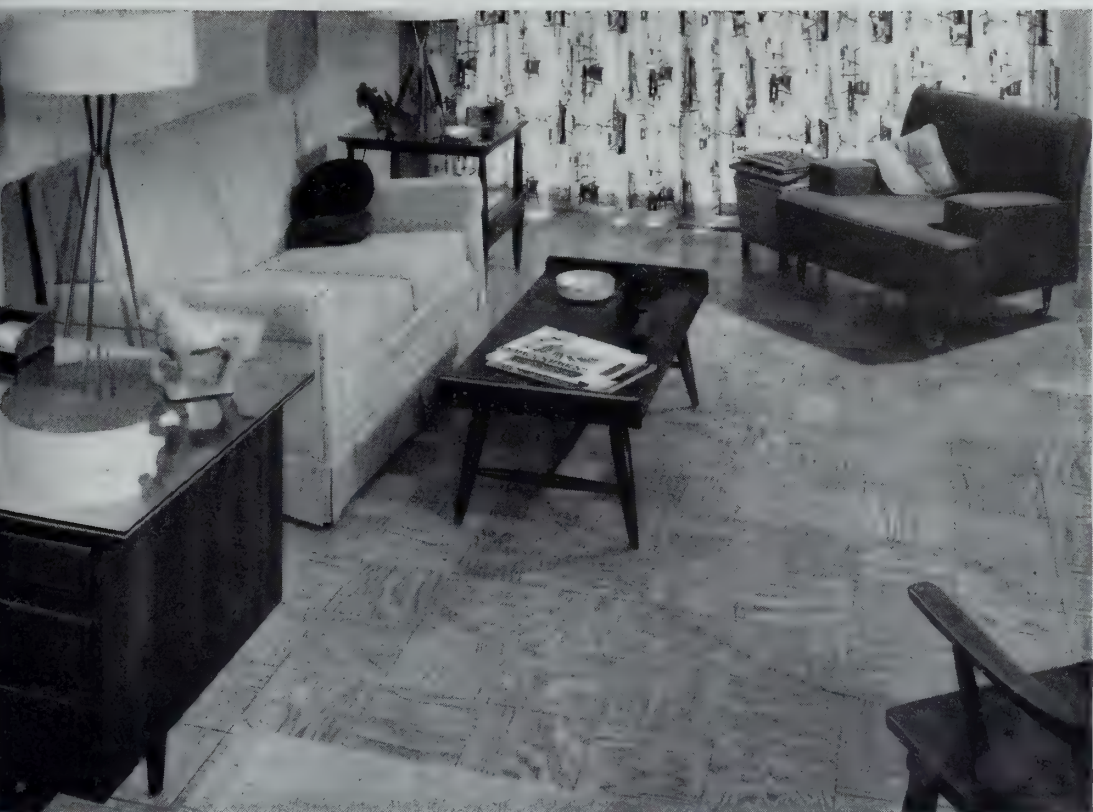
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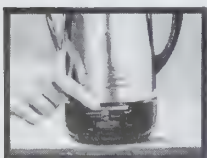


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Art

(Continued)

the qualities of color, shape and mood that conform, however different they may seem from art of the past, to the basic requirements of expressiveness and form. Originality in any case stands out for us as a most important element, just as craft did in the 19th-century. As never before we are receptive to the artist who strives above all for individuality, who does not tell us everything he has to say at first glimpse.

I look at my own walls and I realize that within the last two or three years I have been buying pictures quite different from those I bought a dozen years ago. Most of my new things might be described as abstract, or abstract-surrealist. They are by men like the Italian Afro, the French Tanguy, the Mexican Tamayo, the Chilean Matta and a number of Americans including the sculptor David Smith and the painter William Thon. Earlier I had bought pictures by a number of first-rate artists who paint landscapes, figures, still-lives in a semi-abstract and even representational vein. For a time this change in my own taste troubled me. Now I think I understand what has happened. All my pictures, no matter how different they may seem to be in style, have certain common denominators. They have lyrical and romantic mood, sensuous material and color, ordered composition. Improvisation and the accident (as we find them in men like Pollock), experiment for its own sake (as we find in numberless young artists), austerity (as we find in the works of artists as different as Mondrian and Edward Hopper) are not to be found. This is not to say I see no merit in such works but that they are not what I chose to live with.

The revealing thing is that even the new abstractions stem from and project some aspect of the human condition. If they hold no specific human images, they convey moods and associations which are not less poignantly human in their reference. My newer purchases, clearly, I have acquired because right now I find that the mysterious and suggestive, rather than the plain statement, offer me greatest satisfaction. I am reminded of the French philosopher—his name escapes me—who defined intelligence as the capacity to see the difference among similar things and the similarities among different things.

We, the critics, will not have been wrong if time does not vindicate our opinions—any more than Huysmans, say, was wrong when he said of Seurat's now famous

painting *La Grande Jatte* that "His human figures are hard and rigid; everything is immobile and congealed." Huysmans was right. Seurat's figures are hard and rigid. We see now that Seurat was successfully attempting to re-introduce into the impressionists' veils of color the compositional strength that would bring his pictures closer to the timeless ideal.

Should the critic refrain from pronouncing judgment because events of the future may prove him wrong? But a new judgment equation in which values are balanced differently will not necessarily make him wrong—his own equation was different. He will have been right according to the vision of his own time, a vision which not only seeks certain values in contemporary art but rediscovers them in the art of the past. It has been only within the last two or three years, remember, that critics and artists rediscovered Monet. In our search for originality, we suddenly saw great merit in the daring with which he applied pigment to his late paintings of waterlilies, paintings which were in disfavor for about 20 years because during that period artists themselves and the public, which ends by seeing through the eyes of artists, set a higher value on austere pictorial architecture than on color.

The critic will have performed his job honorably and constructively if he recognizes that while a work of art must be judged as an entity amenable to certain principles, it must also be examined in the light of its social and historical existence. This light is not arbitrarily focused on the work from outside; rather it emanates from the work itself, having guided the artist in his determination of its physical form. Most of all, the critic must understand that the purpose of all his criticism is not to direct the artist in his production or to affect his economic welfare, but modestly to give his readers enough information and insight so they may develop their own knowledge and enjoyment of art. T. S. Eliot, although talking of critics of literature, admirably defined the function of all critics in a lecture he delivered just a year ago at the University of Minnesota. "The critic to whom I am most grateful is the one who can make me look at something I have never looked at before, set me face to face with it, and then leave me alone with it. From that point, I must rely upon my own sensibility, intelligence and capacity of wisdom."

END

Letter from Paris

Prepared by the Editors of

MAISON & JARDIN

As soon as Paris dinner table conversation drifts from the frustrating topic of the gasoline ration, it turns to talk about two new theatres. But these are certainly not like other playhouses; very few people will ever see a performance in them.

The first, at Versailles, was built for the pleasures of Marie-Antoinette, and has not been used as a theatre since the Revolution. It belongs to the French Senate and has occasionally served for political meetings, but had fallen into so sad a state that it was almost ready for the archeologists.

The second, even more astonishing in this day and time, is a private theatre in baroque style, just finished for Charles de Beistegui at his château de Groussay, 20 miles from Paris.

No one questions the propriety of restoring Marie-Antoinette's theatre. It is a subject of conversation to-day because, after five years of skirmishes between architects, archivists, conservators and decorators, the date of the official reopening, on the occasion of Queen Elizabeth's visit to Paris in early April, is upon us.

But no restoration is ever as literal as it intends to be, and in spite of meticulous research, the end result is perhaps less an exact copy than the reflected image of what we would like Marie-Antoinette's theatre to have been. It is in any case a result of great beauty. The proportions are more than merely harmonious, and one is not surprised to learn that the architect was Gabriel, creator of the Place de la Concorde. Two series of loges and a shallow gallery rise above the parterre and the pit. One is surprised to learn that the hall will accommodate 450; it somehow looks smaller.

What lingers longest in the mind is the color. The gold and white on the walls, balustrades, and ceiling pale before the assault of three tones of blue that carry out the decoration. A deep blue cut velvet, almost the royal blue of Sèvres porcelain, covers the benches and chairs, excepting for ten armchairs for the royal party on a parterre, well raised above the orchestra seats. These are covered with plain silk velvet of an intense light blue that would be called turquoise except for its absence of greenish tone. The same blue, in silk, swathes the suspension chains of the cut crystal chandeliers, and recurs in curtains

draped in swags upon a series of mirrors, treated as if they were windows. The third blue, lapis lazuli, occurs in the *trompe-l'oeil* marble of a series of urns and medallions.

The placing of all these elements was known from engravings of the epoch. But the search for the exact fabrics and colors was finally clinched when carpenters discovered in the prompter's box, where it had somehow stayed for 150 years, one of the chairs of the royal circle which some prompter of the faraway epoch had commandeered for his comfort. The untouched and unfaded fabric revealed the sought-for shade.

The very idea of Monsieur de Beistegui's private theatre at first startled the *beau monde* of Paris, but the audacity and quality of the execution prevent invidious comment. If Monsieur de Beistegui, resident of France for most of his life, chooses to spend his South-American fortune to give work to hundreds of artisans and to amuse in this way his little court at Groussay, the French see no inconvenience. Private theatres were never an appendage of French palaces and châteaux (Marie-Antoinette was, after all, an Austrian). They were, however, a feature of the courts of German princes; and it isn't surprising that the Groussay theatre has a Bavarian air, its general form being that of the Margravine's playhouse at Bayreuth.

Three tiers, of eight boxes each, rise to the ceiling, with an enormous "box of honor," under a draped red damask tent, in the center facing the stage. There are no orchestra seats, the boxes being arranged in a horseshoe around a great unfurnished space, to which a double staircase descends, and which serves as a foyer during the intermissions. This floor is covered by a single enormous Spanish Savonnerie just woven to M. de Beistegui's command, and is lighted by a Venetian glass chandelier 10 feet high which, during the performance, rises to the domed ceiling.

The little theatre at Groussay opens with three performances a week apart, for a capacity audience of 240, at the end of March. The first performance follows a dinner for the Comtesse de Paris, wife of the French pretender. The second is for another group of the host's friends. The third, at \$50

(Continued on page 73)

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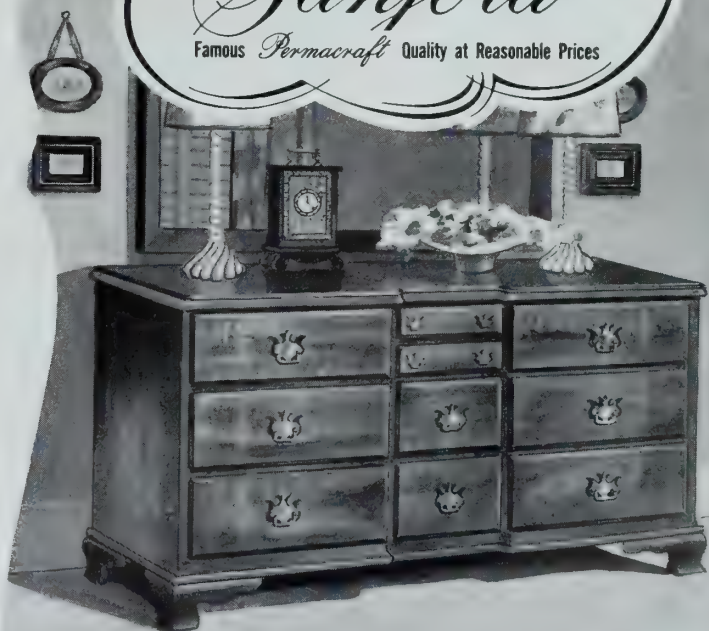
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Letter from London

Prepared by the Editors of

British HOUSE & GARDEN

As we await the seasonal onrush of travelers from America, we Britons may be forgiven a small complacency. Despite our staid reputation, we have succeeded in inventing a new form of tourism, and it is worthy of the jet-propelled thinking of New York's Madison Avenue.

The helicopter is the instrument of this new kind of touring, and the "package deal" its concept. Captain John Crewdson, an enterprising pilot whose brainchild it is, proposes to help American travelers "do" England in a week. His initial plan is to fly them to six stately homes, six cathedral towns or six university towns every day, a coverage that makes standard transportation seem archaic by comparison. The captain is experienced (he is said to have logged more than a million miles in the air), and the Dukes of Rutland and Bedford are among the great proprietors interested in the project. The latter owns Woburn Abbey, noted for its decorative splendors, its paintings and its unique private zoo. (The zoo should give parents at least brief respite from the arduous perils of touring with small fry.)

A notable addition is being made this summer by the National Trust to the list of great homes that travelers may visit. The Trust is opening Claydon House, Buckinghamshire, which the Verney family has owned since the 15th century and still resides in.

It would be difficult to imagine a family more in keeping with the British romantic tradition. The 17th century Sir Edmund Verney was knight-marshal to King Charles I and, though he was a Parliamentarian by belief and a royalist only from good manners (having "eaten the King's bread for 30 years"), he died defending Charles's banner at the battle of Edgehill. The second earl built the great house now being opened to visitors, and it was his ambition to make it a center of

fashion and Whig politics. The undertaking having hastened its financial ruin, a part of the house was pulled down. But there yet remain the magnificent carved decorations of the Chinese Room and Gothic Room (Florence Nightingale slept there) and the notable great staircase.

As in every year we have festivals to suit all tastes, from Aldeburgh, pocket-sized, to Edinburgh on the international scale. Rather special is that of York, at the end of June. York has its own Mystery Play, performed ever since 1350, when each scene was staged by a different trade guild and acted on a cart before an audience that crowded the streets from dawn to dusk. The scene of Noah and the Flood is still played that way; the rest is staged as a single drama against the walls of a mediaeval abbey, the scholarly audience fortified against the chill of the northern dusk by rugs, cushions and hot water bottles. But the unique experience at York is to be present at the performance of a great work by Bach, Byrd, or Monteverdi in the Minster. It is difficult to convey the glory a Gothic cathedral can have to anyone who has not been part of the expectant congregation, seen the transepts crowded with brass and strings and the choristers' scarlet, and felt the volume of sound build up until it fills the cathedral.

In sharp contrast to York's grandeur is the 18th century fishing village of Aldeburgh, more spick and span than anyone familiar with the industrial grime of Britain would imagine. The festival here almost boils down to being composer Benjamin Britten rather grandly At Home. Musical events are in the parish church, whose flint walls sparkle in the sunshine of East Anglia, or at a hall on the sea front. In the intervals one may stroll about and, if of that turn of mind, take pleasure in sharing the beach with the Earl of Harewood or Yehudi Menuhin. END

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Authoritative comment on European developments in the arts of living is found in *British House & Garden*, edited in London, and *Maison & Jardin*, edited in Paris, both Condé Nast publications. The former is 50 cents a copy, the latter is \$1.25; from Subscription Dept., Condé Nast Publications, Boston Post Rd., Greenwich, Conn.

THE ENIGMA OF THE BEST SELLER LIST

At this writing Grace Metalious's scurfy *Peyton Place* still reigns atop the best-seller list. The author, in Sloppy Joe costume, has received the full pictorial treatment in *Life* magazine. As such things are accounted nowadays, fame is hers and fortune, too. The national culture, a product of our public schools and state universities, has found something in *Peyton Place* that it needs or slavers for.

[The thought should give pause to the "educationalists" (their word), who have remodeled our school system in the past 25 years and who deem it the inalienable right of every American to tack a BA degree after his name.]

But *Peyton Place* succeeded Edwin O'Connor's *The Last Hurrah* as leader of the list, and Mr. O'Connor's radiant display of wit, after more than a year, still shines on a lower rung of the chart. Aside from the fact that both writers used the same alphabet (Mr. O'Connor with conspicuously greater facility), no point of similarity between *Peyton Place* and *The Last Hurrah* seems plausible or possible. The one is a clumsy-fisted scaling of cracked paint to expose the bugs in the woodwork of a New England town; the other is a rich portrait of a full blown character conceived with originality, imagination, taste and distinction. It is difficult to understand how an admirer of *Peyton Place* could find anything of interest in *The Last Hurrah*; it is inconceivable that an O'Connor votary could stomach *Peyton Place*. Yet even in our age of universal school attendance the reading public cannot be numerous enough to support two such disparate candidates without considerable splitting of tickets.

If you run a finger down the best-seller list a couple of places below the Metalious opus, you come to the distinguished Rebecca West's *The Fountain Overflows*. Its presence further complicates analysis. Despite its patent virtues of composition, *The Fountain Overflows* undeniably is precious and its Aubrey family a rarefied clan whose like few of us will ever encounter. (The Aubreys, by the way, would go into shock at con-

tact with anyone able to enjoy *Peyton Place*.) How is a commonplace novel of this kind competing for popularity with *Peyton Place*?

The answer, at variance with the pernicious doctrines of today's highbrow literary criticism, lies in the universality of all good writing. Readers who wallow in Grace Metalious's slush may not sense Mr. O'Connor's style or follow all the delightful turnings of his whimsical mind, but they cannot escape an interest in what happens to his matchless Frank Skeffington. Miss West's Aubreys may seem like creatures from Mars and Miss West's composition like a translation from the Sanskrit, but her skill in story telling cannot be denied.

This universality, this quality of offering something to both the casual passerby and the earnest seeker, is no better illustrated than in the great books of Joseph Conrad, whose centennial is this year. He was a master of literary form, a prose stylist with few peers, a psychologist of the most subtle order. Yet young boys read his works avidly for the adventures they related.

The 100th anniversary year of this artist has brought us a definitive biography. *The Sea Dreamer*, by Gerard Jean-Aubry, translated from the French by Helen Sebba (Doubleday, \$4.50). The author was a close friend of Conrad and, of equal importance, insatiably curious about the process that turned a worldly Polish sailor and adventurer into the novelist who left an indelible mark on English literature. (The late H. L. Mencken called Conrad the greatest artist of them all.)

To the generation reared in ignorance of Conrad *The Sea Dreamer* offers a splendid introduction. The biographer painstakingly has examined the life of Conrad the gun runner, sea captain and man of the world for its connection with, and its influence on, Conrad the writer. The entire biography may be said to be an exposition of a paragraph from Conrad's own works:

"I know that a novelist lives in his work. He stands there, the
(Continued on next page)

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only reality in an invented world, among imaginary things, happenings and people. Writing about them he is only writing about himself. But the disclosure is not complete. He remains, to a certain extent, a figure behind the veil; a suspected rather than a seen presence—a movement and a voice behind the draperies of fiction."

Pick up any of Conrad's great books—*Lord Jim*, *Youth*, *Heart of Darkness*, *Victory*, *The Nigger of the Narcissus*—and you will discover before you have finished half a dozen pages that the presence and voice behind these "draperies" were indeed extraordinary ones. Here was a man who drew his characters from people, not from paraphrases of Freud, and the world in which he set them was a real world whose contemplation enlarges our own view of life. In short, the literary world that Conrad created was all that *Peyton Place* is not.

Of current note

The Bridge at Andau, by James A. Michener (Random House, \$3.50). One of our most facile writers, who was reared in the peace-loving faith of the Quakers, turns an angry eye on the shocking events of the Hungarian revolt. Michener spent six weeks interviewing refugees in Austria, and his account testifies both to the heroism of the Hungarians and the bankruptcy of the communist faith.

The Fall, by Albert Camus, translated from the French by Justin O'Brien (Alfred A. Knopf, \$3). This 143-page *tour de force*, written in the form of a monologue, concerns man's effort to evade responsibility for the world's crime and injustice. Camus's position as France's No. 1 intellectual gives the work its principal interest.

The Men Who Made the Nation, by John Dos Passos (Doubleday, \$5.95). Mr. Dos Passos discovered the wisdom of our Founding Fathers rather late in life but has become indefatigable, though belated, in battling his way to the forefront of their admirers. This is an informal history of the 20 years from Yorktown to the Louisiana Purchase with portraits of the strikingly gifted men, notably Washington, Jefferson and Hamilton, whose prescience laid down the pattern for our country. The volume, an addition to the "Mainstream of America Series", written with Mr. Dos Passos' accustomed narrative skill and

is a commendable undertaking.

The Road to Miltown, by S. J. Perelman (Simon & Schuster, \$3.50). Mr. Perelman is the only savage parodist we have these days and should be cherished on that account alone. But he also is one of the two or three funniest men alive and, as you will discover if you stop laughing long enough, one of our best prose writers. This triple combination makes *The Road to Miltown* indispensable.

Affable Savages, by Francis Huxley (Viking Press, \$4.75). With an anthropologist's forthrightness, the author escorts us through a sojourn with Brazil's primitive Indians. Mr. Huxley, 33, is the great Huxley family's newest contribution to science and letters. (He is the son of Julian, nephew of Aldous and great-grandson of Thomas.)

The Lion and the Throne, by Catherine Drinker Bowen (Atlantic Little, Brown, \$6). The author of the highly successful *Yankee from Olympus* has written a scholarly 637-page biography of a fascinating Elizabethan figure, Sir Edward Coke, Attorney General, Speaker of the House of Commons, Chief Justice of England, whose "Petition of Right" was a strong influence of the American Revolution. This vivid work brings to life not only Coke but such famous figures as Sir Walter Raleigh and Essex. Heartily recommended.

A Legacy, by Sybille Bedford (Simon & Schuster, \$3.50). This first novel, which deals with the alliance by marriage of an enormously wealthy Jewish family and the German aristocracy in the dear, dead days before World War I. It is especially interesting as a portrait of the international society whose legacy to history has been two world wars and Europe's present sad state.

The Towers of Trebizond, by Rose Macaulay (Farrar, Straus and Cudahy, \$3.75). Admirers of Miss Macaulay's special humor will find to their taste this expedition of Aunt Dot, her niece Laurie and Father Chantry-Pigg to establish a High Anglican mission in Turkey. Laurie's love affair with a married cousin introduces a conflict of conscience that turns the tale from the absurd to the serious.

END

J. H. D.

(On page 75 appear reviews of outstanding recent and current books on architecture, decoration and kitchen planning.)

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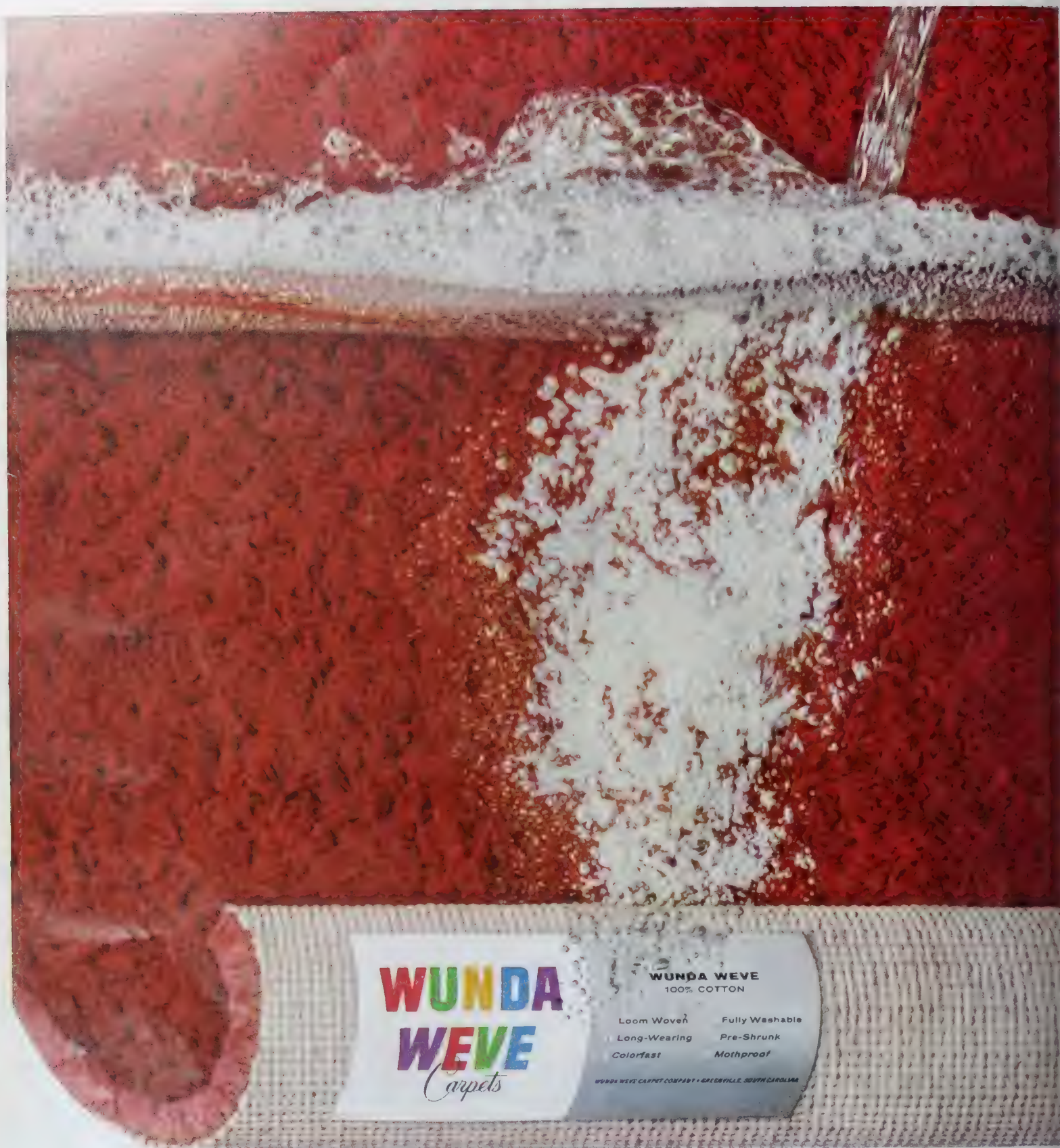


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H&G's Newsletter

WHAT'S IN STORE FOR YOUR HOME:
NEW PRODUCTS, IDEAS AND TRENDS

A house of plywood now on view near Chicago demonstrates a construction system said to cut labor costs as much as 30 per cent. The explanation: exterior components are plywood panels with two faces—they double as finished interior walls. U.S. Plywood will dis-

play the house through late May.... Vinyl and rubber floor tiles are now being backed with a built-in adhesive by Robbins Floor Products (Tusculumbia, Ala.). Application is quick and tidy: coated paper is peeled from the backing, tile is pressed to floor. Tile may be lifted again to change pattern, replace worn squares, or take along



SELF-STICKING TILE

when moving....A nylon peg to hold household fixtures, fasten materials together is now being marketed. When peg is inserted, a brass nail encased in the nylon is tapped in flush to spread the threaded tip of the peg and hold it secure. The sturdy new fastener (it supports up to 200 lbs.) is inexpensive to produce, will not rust or corrode. Nova Sales, Trenton 3, N.J....A trend to watch is the shift to thinner TV sets. Marking the end of the 90 degree picture tube is the use of the new wide angle tube, making sets shorter and lighter. Sylvania has already come out with a portable model four inches shorter, front to back; other TV makers have the smaller sets on the way....Now weather balloons have been launched in the home. Bright ceramic spheres (in H&G Colors) carry precision instruments for recording barometric pressure, relative humidity and room temperature. Balloons are mounted on wall brackets or suspended from the ceiling. Peter Pepper Products, Palos Verdes Estates, Calif.
(Continued on next page)



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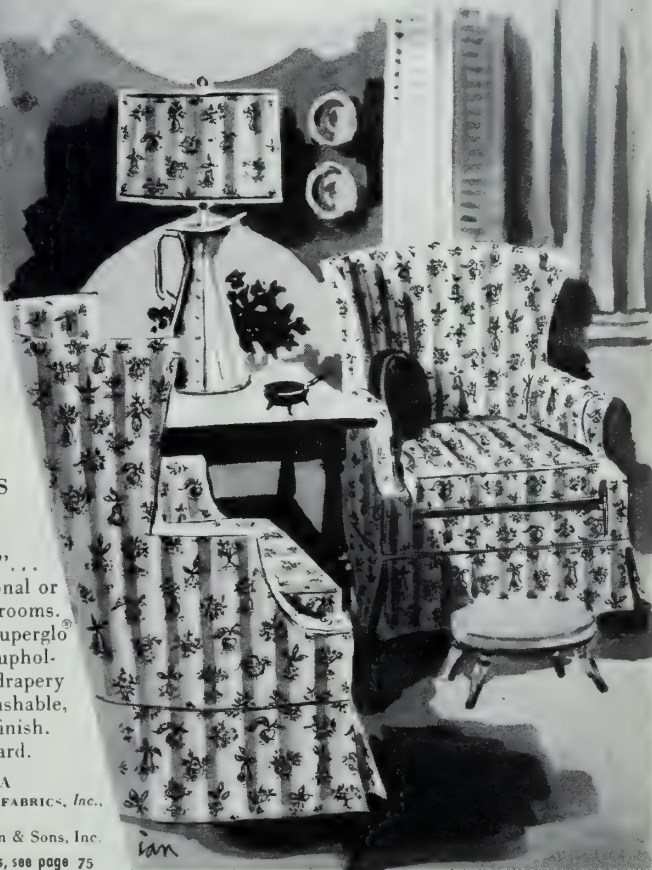


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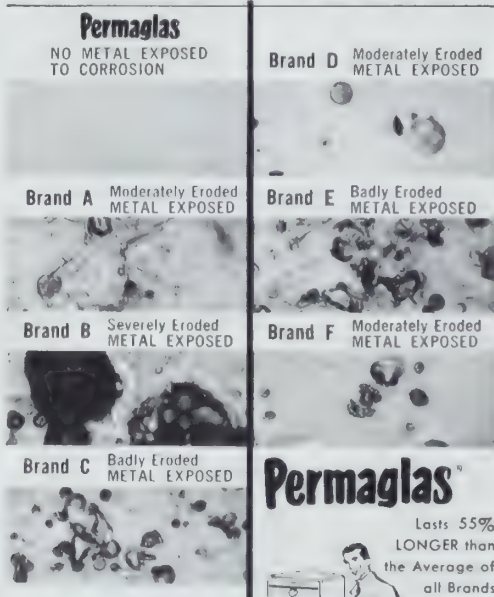


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H&G's Newsletter

(Continued)



PANELED LIGHT

Recent development in home lighting is a lamp without a bulb. Device works on the concept of electro-luminescence—the creation of light by the activation of phosphors in an electric field. Light panels will operate continu-

ously on a few cents a year, can be grouped on wall or used for night lights on table tops. Sylvania Electric Products, 1740 Broadway, N.Y. 19, N.Y....

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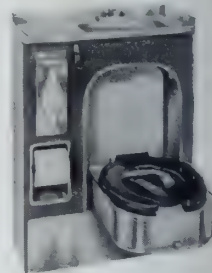
Helen Hume, 584 So. Ave., Bradford, Pa.

.....Pre-scalloped pleating tape is now available for heading café curtains. Tape is stitched to fabric. A ring-tipped pin, inserted in pockets



CAFE CURTAIN PLEATER

between scallops, nudges fabric into pleats. Consolidated Trimming Corp., 27 W. 23 St., N.Y. 10, N.Y.A package plumbing fixture introduced recently provides an extra bathroom in less than one-third the space of conventional facilities by stacking a wash basin and foldaway toilet into one unit. Angelo Colonna, Boudinet & West-



PACKAGED
PLUMBING

moreland Sts., Philadelphia, Pa. New tool that spins like an eggbeater flushes caked paint, pigment out of brush, simplifies cleaning and switching colors. Portable Electric Tools, 320 West 83rd Street, Chicago, Ill...
(Continued on page 74)



SPINNING BRUSH CLEANER

Letter from Paris

(Continued
from page 63)

a seat, is for a children's charity. But M. de Beistegui is a good planner and provider. The guests know already that they will see a curtain raiser, *Les Impromptus de Groussay* written by Marcel Achard for the occasion, and *La Fausse Suivante*, a piece by Marivaux which has not been played for over 100 years. The actors will be from the state-owned Comédie Française, for after these three performances, the scenery and costumes designed for Beistegui will go to Paris, and the Marivaux will become a new play in the repertoire of the Comédie.

Beistegui is as well known for his interest in decoration as for his large-scale hospitality, and gives it the greater part of his time. In pre-war days he had a remarkable apartment on top of a building on the Champs-Élysées. Since the war he has remodeled a handsome home in Paris, and restored the palazzo Labia in Venice. Lately, the Château de Groussay, a manor house in the country west of Paris, has just been transformed by the addition of wings and two pavilions, one of which is the new theatre.

Rather than work with pro-

fessionals Beistegui prefers the collaboration of an enlightened amateur of the drafting board, his friend Emilio Terry. (The work of Thomas Jefferson shows us the possibilities of the gentleman of good taste.) All Paris knows Terry, a vivacious and delightful man, member of a Cuban family that came to Paris two generations ago. Thanks to the marriage of a sister to Comte de Castellane, of another to the Prince de La Tour d'Auvergne, and of an aunt to the Prince de Faucigny-Lucinge, he is Cousin Emilio to a whole sector of French aristocracy and is always consulted when there is a château to put together or an apartment to install.

One constantly encounters the creations of his active talent which embraces many facets of design, whether the furniture in Helena Rubinstein's salons, the great music library for the Comtesse de Polignac, the garden staircase at Grasse for Charles de Noailles, woodwork for a new Niarchos house, even a series of household linens. The constructions at Groussay are not the least of his pleasant achievements.

END

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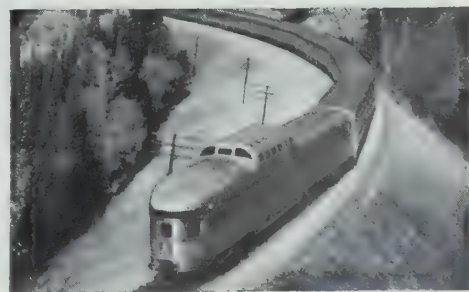
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H & G's Newsletter

(Continued from page 72)



ULTRASONIC
DISHWASHER

Dishwashing by sound waves may be here in three or four years, Hotpoint hinted recently, displaying a 1960-model cleanup center. Unit scrubs dishes with high frequency waves which agitate water and shake dirt particles free by vibration.

...Kelvinator's

experimental "Atoms for Living Kitchen" makes provision for storing foods preserved by atomic energy. Company-sponsored research indicates that irradiated foods

(among the first will be potatoes, onions) will keep indefinitely, supplementing canned, processed and frozen foods.

...Appearing on dinner tables now is a juicy bird with a fine family background. The bird, which looks like an extra-plump chicken, is called the Capehen, has strains of White Rock chicken, Cornish game hen and Malay game cock. Shipped to order from the Maryland Market, 412 Amsterdam Ave., N.Y. 24, N.Y.



THERMOSTAT
WITH DOOR

...A thermostat with a door that conceals the dial and can be painted to match walls has been introduced by White-Rodgers (St. Louis 6, Mo.)...



CONTOUR CRIB SHEET
STRETCHES

Contour crib sheets now come with stretch cotton knit sides that expand for bed making and contract for snug fit. Chicopee Mills, 47 Worth St., N.Y., N.Y....

The infra-red food warmer used in restaurants and hotels to keep waiting

meals tasty has been adapted for the home. Unit comes on portable stand or may be hung under cabinets or pass-through. Chas. L. Dick, P.O. Box 189, Kent, Wash.



INFRA-RED FOOD WARMER

NEW BOOKS ON HOUSEHOLD ARTS

Any home library is incomplete without a reference shelf of authoritative works on architecture, decoration, household arts in general. Among recent publications H&G has found several of especial interest and reviews them here.

To appreciate our national heritage is to know the wealth of craftsmanship, architectural design, antiques and decoration exemplified by hundreds of outstanding American houses. Dorothy and Richard Pratt's *A Guide to Early American Homes—North*, and its handsome companion volume *A Guide to Early American Homes—South* (McGraw-Hill, \$6.95 ea.), open the doors to historic interiors and their treasure hordes of Americana. Equipped with one or both guide books, you will be persuaded, either from armchair reading or on vacation trips, to cross these early thresholds. Every house described is a voyage in discovery. From frontier homesteads to magnificent mansions the past unfolds on every page to enrich the traveler and reader.

North portrays over 900 of the most rewarding old houses in 14 states from Maine to Delaware. Cape Cod to Wisconsin and Illinois. Famous restorations are here. Sturbridge Village, Shelburne, Deerfield, Mystic Seaport, salt-box "leaners," Georgian façades, Dutch kitchens, the incomparable heritage of the Lincoln country, Greenfield Village, and many other superb achievements in design and decoration. Each has a different mood, manner, and regional way of life. About two-thirds of the houses are open to the public. The others are private houses, but the authors have made arrangements with the owners for you to visit their homes by prior appointment. There are more than 160 pictures; accurate schedules of state tours and annual pilgrimages; museum hours and fees; plus ways and means of reaching historic places on your itinerary during a vacation trip.

(Continued)

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features "SCENE-SETTERS OF 1957", a group of Everglaze® Minicare® cottons, vat-dyed, pre-shrunk luxury cloths for every home-decorating use...slipcovers, draperies, upholstery, bedspreads... exquisitely colored, decoratively styled, at these and other fine stores:

GRACIOUS LIVING (see page 51)

ILLINOIS.....	Dixon.....	Vandenberg's
INDIANA.....	Lafayette.....	Reifer's Furniture Co.
KANSAS.....	Topeka.....	C. A. Karlan Furniture Co.
MINNESOTA.....	Minneapolis.....	Amluxen Co.
OHIO.....	Toledo.....	La Salle's
TEXAS.....	Lubbock.....	Cobb's Department Store

MASQUE (see page 53)

ALABAMA.....	Montgomery	Montgomery Rug & Shade Co.
ARIZONA.....	Tucson.....	Jacome's Dept. Store, Inc.
CONNECTICUT.....	Bridgeport.....	Howland Dry Goods Co.
ILLINOIS.....	Macomb.....	G. Fox & Co.
KANSAS.....	Augusta.....	Wynne Brothers
MICHIGAN.....	Sturgis.....	Knowles Furniture Co.
NEW YORK.....	Jackson Heights.....	Seger's
NORTH CAROLINA.....	Asheville.....	Patchen's
PENNSYLVANIA.....	Harrisburg.....	Bon Marche, Inc.
TEXAS.....	Reading.....	Capitol Shop
VIRGINIA.....	Greenville.....	W. J. Schaeffer
	Lynchburg.....	Greenville Dry Goods Co.
		J. R. Millner

MOODMAKERS (see page 61)

GEORGIA.....	Atlanta.....	Rich's
KANSAS.....	Hutchinson.....	Beardslee Dry Goods Co.
	Wichita.....	Innes Co.
PENNSYLVANIA.....	Pittsburgh.....	Bell Draperies
SOUTH CAROLINA.....	Goldsboro.....	Weil's
TENNESSEE.....	Knoxville.....	Miller's
TEXAS.....	Arlene.....	Waldrop Furniture
WISCONSIN.....	Sheboygan.....	Bailhorn Furniture Store

PAGEANT (see page 63)

CALIFORNIA.....	San Francisco.....	Lachman Brothers
INDIANA.....	Crown Point.....	Crown Point Drapery
KANSAS.....	Augusta.....	C. R. Calvert Co.
MARYLAND.....	Baltimore.....	Hecht & Co.
	Laurel.....	Laurel Fabric Shop
MASSACHUSETTS.....	Pontiac.....	Spinning Wheel
MICHIGAN.....	Pontiac.....	Moll's
NEW JERSEY.....	Morrisstown.....	Pearl's Upholstery
	Passaic.....	Helman Brothers
NEW YORK.....	Albany.....	M. W. Whitney
OKLAHOMA.....	Ardmore.....	A. B. Rawlins Furniture
PENNSYLVANIA.....	Philadelphia.....	Louis Myerson & Sons
TEXAS.....	Knoxville.....	Miller's
VERMONT.....	Burlington.....	Thomas O'Halloran
WASHINGTON.....	Tacoma.....	Selden's
WISCONSIN.....	Baraboo.....	Douglas Drapery Shop
	Milwaukee.....	T. A. Chapman

PANORAMA (see page 64)

INDIANA.....	Lafayette.....	Reifer's
	Muncie.....	Ball Stores
	South Bend.....	Robertson Bros. Dept. Store
MICHIGAN.....	Sturgis.....	Seger's
PENNSYLVANIA.....	Harrisburg.....	Capitol Shop
	Lancaster.....	Watt & Shand
	Reading.....	W. J. Schaeffer
VIRGINIA.....	Lynchburg.....	J. R. Millner

PROLOGUE (see page 65)

ALABAMA.....	Montgomery	Montgomery Rug & Shade Co.
FLORIDA.....	Fort Myers.....	Foxworthy Furniture
	Key West.....	Caroline Shops
ILLINOIS.....	Springfield.....	A. Dirksen & Sons
INDIANA.....	Gary.....	Broadway Drapery
	Plymouth.....	Bosworth's
KENTUCKY.....	Ashtand.....	Parsons Furniture Store, Inc.
NEW YORK.....	Fresport.....	A. Litwak
TEXAS.....	San Antonio.....	G. A. Stowers Furniture Co.
WISCONSIN.....	Madison.....	Hendrickson's Inc.
	Wausau.....	Winkelmann's Department Store

REPERTOIRE (see page 71)

ILLINOIS.....	Chicago.....	Relax Upholstery
INDIANA.....	Evansville.....	Curtain Shop
LOUISIANA.....	New Orleans.....	Marks Isaacs Co.
MARYLAND.....	Baltimore.....	Hecht & Co.
MICHIGAN.....	Ann Arbor.....	De Luxe Drapery
	Grosse Pointe Woods.....	Rabaut's Fabric Mart
MINNESOTA.....	Austin.....	Jane's Drapery Shop
NEW JERSEY.....	Hackensack.....	Lyric Silk Shop
NEW YORK.....	Astoria.....	Long Island Star Upholstery Co.
	Laurelton.....	Chateau Merrick Interiors
OHIO.....	Cambridge.....	Rose's Department Store
	Columbus.....	F. & R. Lazarus
OKLAHOMA.....	Ardmore.....	A. B. Rawlins
LOUISIANA.....	Lubbock.....	The Duplan Co.
WISCONSIN.....	Madison.....	Hendrickson's Inc.
	Wausau.....	Drapery Studio

SUNSHINE (see page 73)

ALABAMA.....	Alexander City.....	D. Cohen & Sons
ILLINOIS.....	Dixon.....	Vandenberg's
	Skokie.....	Yardstick Shops Inc.
KANSAS.....	Newton.....	Duff & Sons
NEW JERSEY.....	Fort Lee.....	Fort Lee Fabrics
OHIO.....	Dayton.....	Elder's
	Mansfield.....	Scattergood's
	Sandusky.....	Sandusky's
WISCONSIN.....	Wisconsin Rapids.....	Wisconsin Rapids Drapery Co.

TABLEAU (see page 74)

ARKANSAS.....	Helena.....	Town & Country Interiors
CALIFORNIA.....	San Francisco.....	Lachman Brothers
CONNECTICUT.....	Bridgeport.....	Vogue Decorators
ILLINOIS.....	Chicago.....	John M. Smythe Co., Inc.
MICHIGAN.....	Detroit.....	Cadillac Drapery
	Jackson.....	Kennedy Draperies
NEW YORK.....	Brooklyn.....	Cowen Decorators
	Flushing.....	Wigod's Inc.
	New York.....	W. & J. Sloan
	Portchester.....	Portchester Upholstery
	White Plains.....	Sew-Well Fabrics
OHIO.....	Bryan.....	Lawrence Enterprises
	New Philadelphia.....	Burry's
OKLAHOMA.....	Cushing.....	Keller's, Inc.
TEXAS.....	Amarillo.....	White & Kirk
VIRGINIA.....	Lynchburg.....	J. R. Millner Co.

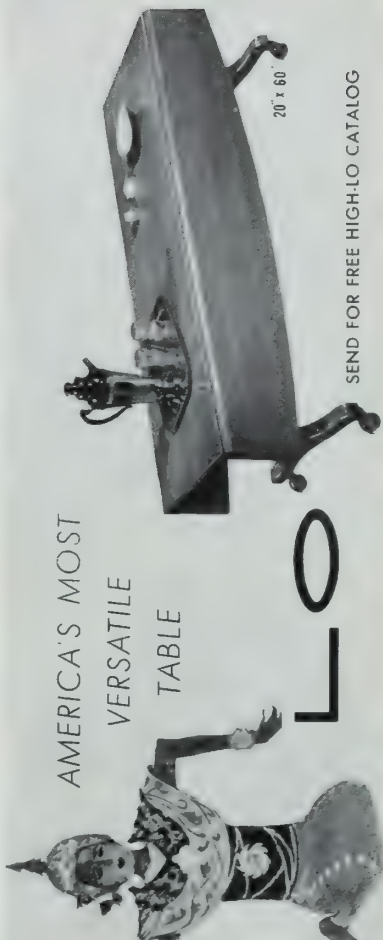
For information on any of the nine "SCENE-SETTERS OF 1957" prints and solids, for piece-goods or ready-mades, see the store nearest you or write:

WAMSUTTA DECORATIVE FABRICS, Inc.
Dept. DF12, 1430 Broadway, New York 18, N. Y.
Division of M. Lowenstein & Sons, Inc.

The matchless elegance of the Old South is brought to life in Mr. and Mrs. Pratt's equally useful *Guide to Early American Homes—South*. More than 170 illustrations enliven the pages. Included are over 850 houses for your inspection, from Maryland's Tidewater to Arkansas, from Missouri to Tennessee to Florida. There are examples of unparalleled architecture in Gunston and Stratford Halls in Virginia; in Charleston's beautiful old town houses and plantations; in the ante bellum mansions of Natchez, and the Vieux Carré in New Orleans. Fully described are national shrines such as Jefferson's Monticello, Andrew Jackson's Hermitage, and Mount Vernon. Essential information is given on state tours and pilgrimages to historic sites. In the South, too, you may visit a number of private homes by appointment.

Three paper-back Pelican Books recently published in England and available in the U.S.A. for less than a dollar each are packed with information of particular appeal to traditionalists. *English Furniture Styles* from 1500 to 1830, by Ralph Fastnedge, is excellent for reference, generously illustrated with 100 line drawings and 64 pages of plates. (The drawings appear on the pages which refer to them; it saves leafing through the book.) Descriptions of each style convey the flavor of life in the period and include anecdotes about designers. For quick reference there are two charts in the back of the book, covering the Ages of Oak and Walnut from Early Tudor to Queen Anne and Early Georgian times, and the Age of Mahogany from the Georgian to the Pre-Victorian age. Glossaries describe furniture motifs and terms and 50 different woods. There are brief biographies of cabinetmakers and designers. In this book you will even find Sheraton's own "receipt for a polishing wax." *French Architecture*, a recent translation of Pierre Lavedan's survey of the evolution of techniques and styles, is valuable primarily for its large section on churches. The first section deals with fundamental problems in architecture and is rather elementary. The second section on religious architecture covers the Middle Ages, Classical and Modern periods. Anyone who is planning a trip to France or who wants to refresh his memory will be interested in the origins of rib-vaults, flying buttresses and spires which

(Continued on page 220)




AMERICA'S MOST
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TABLE

Dual purpose elegance from cock-tails to supper. Finger-tip pressure raises this new double-duty table to supper table height. Seats 6. Another touch and the High-Lo lowers to a smart five foot coffee table. Select American Walnut in a choice of finishes.

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"Go West Young Man . . ." to Arizona, Colorado and California . . . to land rich with sun and rich in vacation or holiday potential.

ARKANSAS

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Arlington Hotel & Baths

Enjoy relief from occupational fatigue, arthritis, high blood pressure in our hot radioactive waters. Superb Bathhouse in the hotel reached by secluded elevator direct from your room in robe and slippers. Arlington Open P. G. A. Golf Tournament May 9-12. Good lake and stream fishing. Social calendar, business directed. Night spots. For colorful folder, write to R. E. McEachin, General Manager.

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Tumbling River Ranch—A luxurious dude ranch. Magnificent scenery, many ranch activities & warm Western welcome await you. Reasonable rates.

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Planned Western Entertainment at the foot of Pikes Peak, just 18 miles from Colorado Springs. Magnificent new lodge, delicious meals and deluxe service. A horse for every guest, rodeos, pack trips, chuck wagon dinners, stage coach rides, swimming. The largest and most complete! See your travel agent or write direct to Paradise Guest Ranch, Woodland Park 8, Colorado, for booklet.

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King & Prince Hotel. Year 'round resort, 1 1/2 P. directly on ocean, priv. beach & pool; dancing, fishing, riding, golf. Near Brunswick, Georgia.

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Kennebunk Beach

The Narragansett by-the-Sea. Beautiful Sunbath. Heated swimming pool. Delicious terrace meals with Atlantic seafood. Cocktail Lounge. Write Box 12.

Old South

Grand Hotel. 100 rooms, swimming pool, tennis, golf. Open June 1 to September 14, Me.

Bermuda

April is a perfect time for a holiday on this semi-tropical island. Year-round Bermuda offers special attractions to the vacationer, but April and Easter-time provide a longer than usual schedule. The special events of this month include the Agricultural Exhibition and Horse Show (April 10-12); the Belmont Spring Golf Meeting (April 16-17); the traditional Kite Flying Day observed annually on Good Friday (April 19); a giant Floral Pageant (April 25); and International Race Week opening on April 29, the annual yachting classic. If you can't get away until May, plan to see the colorful display of military pageantry at the second annual Bermuda Tattoo which will open May 17 for two weeks with a cast of 500 troops from England, Canada and Bermuda.

MAINE

ISLE AU HAUT



Point Lookout Club

Tennis, fishing and fishing, salt and fresh water swimming. A shallow pool for children. Simple living, good nights with open fires. No telephone. Address: Ingham P.O. Box 1422 Boston, Mass.

MASSACHUSETTS

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Chatham Bars Inn & Cottages. Cape Cod, ocean-looking ocean. Private beach, golf, tennis, cock-tails. Early June to Late September. Amer. Plan.

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Sports and recreation to interest every member of the family on our scenic 250 acre estate. Golf, tennis, swimming pool with sun deck and snack bar, shuffleboard. Informal social events, spacious rooms, delicious meals, a genuinely friendly atmosphere. Near Northfield Schools. Rates \$10-\$15 daily including meals. Open all year. Color folder. A. Gordon Moody, Manager.

NANTUCKET

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New England Offers You a wonderful vacation season-long. Make your trip include the numerous resorts we've listed for your pleasure.

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MASSACHUSETTS

NANTUCKET



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NEVADA

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SUGAR HILL 19 (WHITE MTS.)

Sunset Hill House. All sports Free, inc. golf. Informal social life, nightly entertainment. Cocktail lounge. No Hay Fever. W. R. Swift.

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ATLANTIC CITY



Hotel Dennis

On the sea. Hour or two from metropolitan areas. Family fun year 'round. Golf, riding, fishing, hunting on private preserve. Sundecks, health baths, children's playroom, movies, dancing, holiday parties. New—The Fjord Room for buffets. Royal Pavilion for Continental dining. The Coffee Shop off boardwalk. European plan. Reservations: Phone Atlantic City 4-8111.

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ATLANTIC CITY

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Manhattan's choice year-round location with Central Park at the door. "New York's only truly Continental Hotel" provides luxurious, air-conditioned accommodations and sensible prices. Close to shopping, entertainment, midtown business and The Coliseum. World-famous food in the Cafe de la Paix and Rumpelmayer's. Color brochure 6 on request. 50 Central Park South. Charles C. Taylor, President.

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PENNSYLVANIA

EAGLES MERE



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Famous family resorts, in the heart of the cool Alleghenies! Swimming, sailing, fishing on your own private Lake of the Eagles. Golf on a beautiful 18-hole course. Riding, Summer Theatre, dancing . . . and delectable food. Supervised children's play. Within easy reach, over excellent scenic highways! Season: June 15-September 15th. Write for colorful literature.

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On April 15th we will publish a small booklet entitled The Condé Nast Travel Guide. There will be no charge for this booklet. We hope that it will give you helpful suggestions on places to stay on your vacation. Write to House & Garden, % The Condé Nast Travel Guide, 420 Lexington Ave., New York 17.

VIRGINIA

HOT SPRINGS



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One of the nicest things that has happened to first-class travellers in recent years is the series of bright additions at this famous resort. A new outdoor pool and sand beach are a focal point for young couples. A supervised playground, with a tree house and a tiny brook, keeps youngsters intrigued. A complete reconstruction of the Spa has brought a distinguished old tradition up to elegant and efficient 20th century form. The golf courses, tennis courts, stables, skeet fields and other sources of pleasure are meticulously kept, and the hotel itself is fresher and brighter than ever. Homestead service continues to be one of the great satisfactions on the North American Continent. Some springtime reservations may still be available; and it's not too early to plan for mid-summer. Write directly to The Homestead, Hot Springs, Virginia.

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CANADA

MONT TREMBLANT, P.Q.

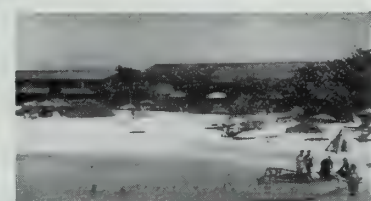


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ST. THOMAS



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The Spa is Owned and its Health Services Operated by The State of New York



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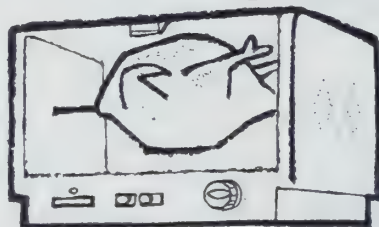
HG 457

Your old skillet and electric coffeemaker become automatic!



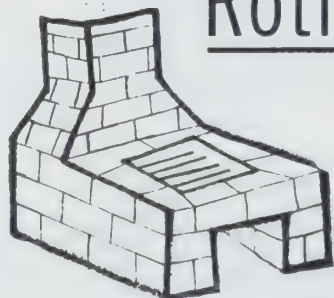
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Only this new RCA WHIRLPOOL can cook so *much, so automatically, so easily!* Why not see your RCA WHIRLPOOL dealer soon about a new RCA WHIRLPOOL Electric Range?



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ARNOLD C. SHOOP

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(Maison & Jardin)

4 Place du Palais Bourbon, Paris 7

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House & Garden is published by

The Condé Nast Publications Inc.

Editorial and Advertising Offices:

420 Lexington Ave., New York 17, N. Y.

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House & Garden

APRIL, 1957

THE DECISION TO DIFFER

A line on the cover of this magazine refers to decorating as a *personal* art. The subject of the leading feature beginning on the next page is an *original* house. The section on interior design is given over to four homes that are notable for *individual* taste. The travel article for the month is *one man's* extraordinarily perceptive view of one of the world's best known rivers. This theme of individuality recurring throughout this issue is actually present in every issue.

For in pursuing its purpose as a guide to the arts of living, H&G is concerned exclusively with the individual. The things we select to show you in the magazine are never presented as models of houses or rooms or gardens to be slavishly copied. Rather we hope that they may inspire you or provoke you to create something of your own, that they may suggest new materials and new approaches, that they may call forth personal plans created from and designed to serve your individual tastes, interests and needs.

Independence of taste, of thought and of action are the milestones in man's progress to freedom, to knowledge and to civilization. They offer also a good measure of the maturity of each civilized individual. Without individuality there would be no art, no science, no philosophy and, paradoxically, nothing of man's creation to conform to. Equally, without conformity there would be no language, no law, no standards; none of the man-made conditions essential to individual development and creativity.

We choose to conform to the laws of man in order to protect our freedom. We submit, too, to the laws of the market place where we have created a mass-production economy in order to achieve the leisure and resources to pursue or to create something truly individual.

But, when a man blindly conforms in other ways—in matters of taste, of thought, of belief, of action—merely because it is easier, he denies his birthright as an individual and betrays the rich legacy of civilization. A decision to conform based on experience, judgment, emotion or even just for fun is quite another thing. Nor is there any inherent good in being different. In either case it is the conscious decision that counts.

No other area of life today offers the scope for individual choice that exists in the home. Here is where the independent spirit is born, is nourished and flowers. And here in the delights of planning and furnishing a home are some of its most meaningful decisions.

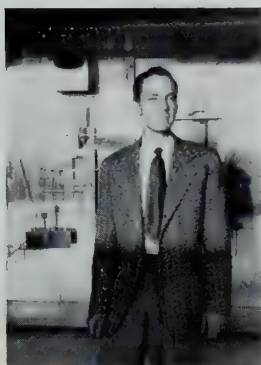
W. H. L. JR.



On the crest of a California mountain, a young architect

has fashioned that rarity of architecture

An original house



Thornton Ladd:

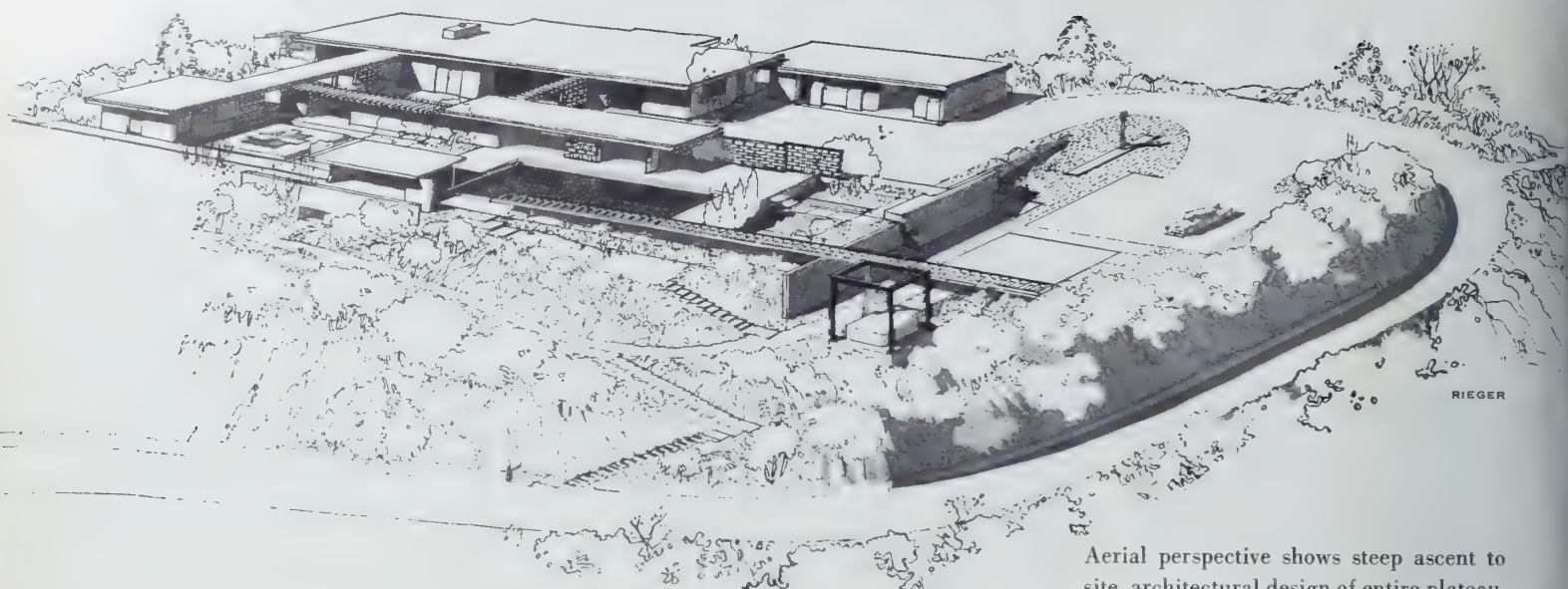
"The architecture was conceived fundamentally as a linking structure, bringing together into a kind of spatial drama a series of moods expressed through the gardens, architecture and interior design."

Opposite:

The peristyle, separated from adjacent gardens by a series of gray stucco walls, is paved with English tile. Roof rafters are closely spaced to cast light-and-shadow patterns. Ground cover is blue fescue; hanging plants on wall, donkey's tail sedum.

Among architects, one of the most stimulating houses in America today is Hilltop, a personal expression and the present home of a 32-year-old architect named Thornton Ladd. The everyday language of architecture fails to describe Hilltop, for it is not so much a house as it is an elaborate structural composition embodying elements of sculpture and geometry. Crowning a modest mountain near Pasadena, and on a clear day commanding the Pacific coastline, Catalina Island and the San Fernando Valley, the house consists of five principle rooms; its interior spaces combined measure only 2,700 square feet. These statistics, however, are both sketchy and misleading. What makes Hilltop a remarkable achievement is its almost limitless variety—its numerous outdoor levels, connected by cantilever steps of concrete which seem to float; its serene garden settings, in soothing contrast to the domineering vistas; its covered walks and trellises, which not only join garden spaces in an integrated plan but also separate them in such a way that an unexpected scene unfolds around every corner. Ladd, who is one of contemporary architecture's most articulate spokesmen (see *HOUSE & GARDEN*, February 1956), began planning Hilltop in college and spent five years at it. He describes his fundamental concern as "the constant search for that elusive and subtle condition between understatement and overstatement." Curiously, his plan evolved from an inherent weakness of the site. Because the southeast corner of the hilltop needed some form to tie it with the rest of the plot, Ladd built there a cube of reinforced concrete. From this point the plan developed rapidly into a linked series of rectangles and squares including a pool, a pavilion, gardens and a peristyle. "There were," says Ladd, "no rules, no formulas, no styles used—just a combining of those different parts in a way that best seemed to express the purpose they represent."

(Continued)



Aerial perspective shows steep ascent to site, architectural design of entire plateau.

Modern Acropolis *Geometric links of the Hilltop plan*

bring order to the multiple levels, gardens, interiors



"The site, with its infinite richness of color and moods, forms and changing light patterns, presented an aesthetic challenge which was far more complex and difficult to meet than the technical problems."

OWNER AND DECORATOR: *Lillian B. Ladd*

ARCHITECTURE AND LANDSCAPE DESIGN: *Thornton Ladd, A. I. A.*

LOCATION: *Pasadena, California*

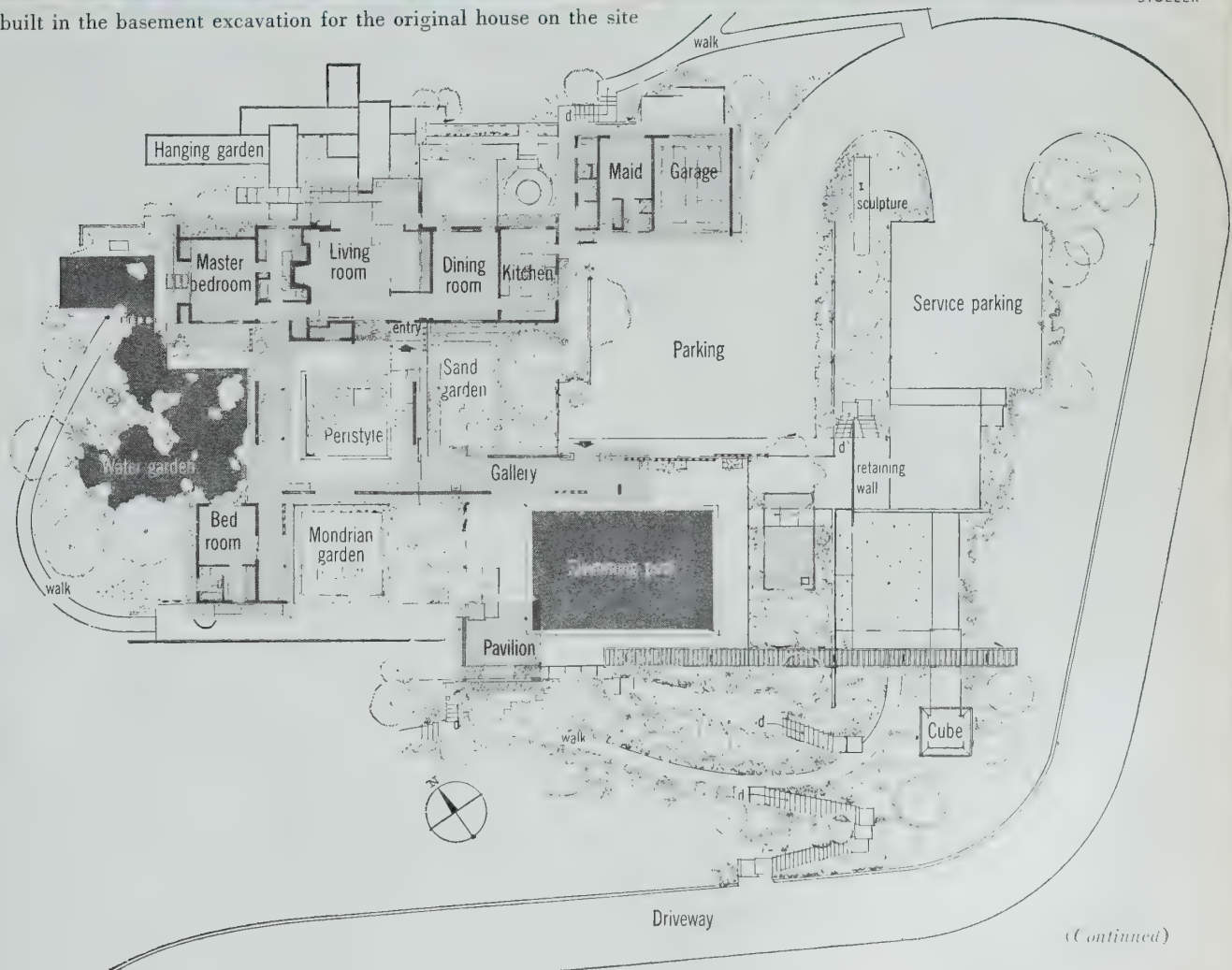
Building data page 144

When Thornton Ladd first saw his hilltop site, it was a stark plateau which had been carved by a steam shovel in the 1920s. Confronting him, too, were the crumbling remains of an unfinished Georgian mansion. "The first constructive task I undertook," says Ladd, "was the re-sculpturing of the hill. By creating various levels for gardens and terraces, the aesthetic dullness of the flat ground was eliminated. The necessity for moving great amounts of soil was minimized by introducing on each succeeding level the kinds of native plants that would grow with no attention and very little water on the decomposed granite of the site." To a great extent, the plan for the house was influenced by Ladd's concept of the entire property—both the outdoors and indoors—as an architectural entity. This is immediately apparent as one approaches the house. The road winds upward past a skeletal concrete cube, which is visually tied to the uppermost level by a long horizontal trellis, and ends in a large parking area adjacent to an outdoor gallery and the swimming pool. The gallery connects the pool area with the peristyle, at which point one covered walk leads to the entrance and another to a bedroom-bath wholly separate from main part of the house. On one side of the living room is the master bedroom, with a view of the water garden. A storage wall for books and hi-fi divides the living and dining rooms, both of which overlook formal gardens. An ingenious pattern of horizontal vine-covered trellises, called the "hanging garden," extends beyond the crest of the hill on the north side of the living room.



The swimming pool was built in the basement excavation for the original house on the site

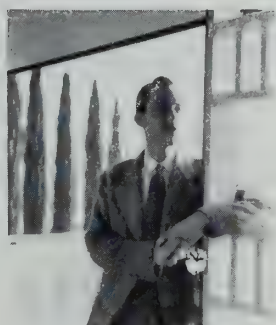
STOLLER



(Continued)



Sculptured gardens



"The site, with its infinite richness of color and moods, forms and light patterns, presented an æsthetic challenge which was far more complex and difficult to meet than the technical problems."

Each is a study in pattern, form, texture

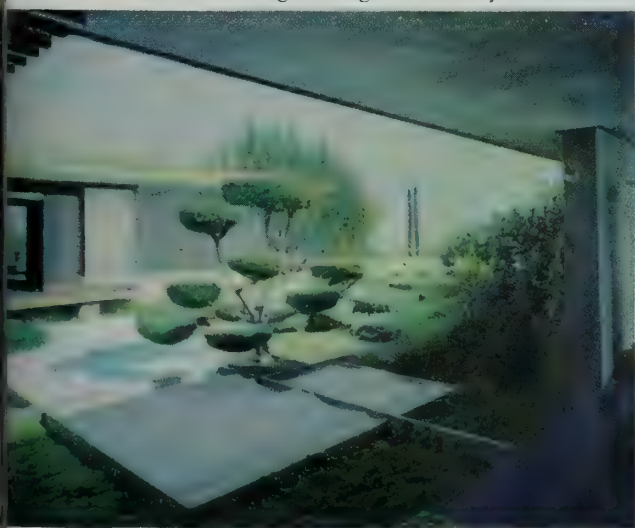
Hilltop has a sand garden, a water garden, a Mondrian garden and a peristyle. There are two good reasons for this elaborate plan. The gardens distract attention from overpowering vistas, and they are structural landscape devices on a site without fertile soil. Through the intricate arrangement of levels, walls, grilles and covered walks, the garden areas become individual outdoor "rooms." Each has its own character but contributes to the architectural harmony. The water garden, which lies between the two bedrooms, the Mondrian garden and the sand garden all are linked by walks to the quadrangular peristyle facing the living room. The geometry of the gardens incorporates many lines of the old building which stood on the site, and here and there an old concrete wall shows itself as a part of the new garden structure. Rafters and grilles were planned to cast constantly changing patterns of light and shadow in the gardens.



Shaded water garden gives serenity to bedrooms



Perspective makes water garden seem to extend beyond brink of hill



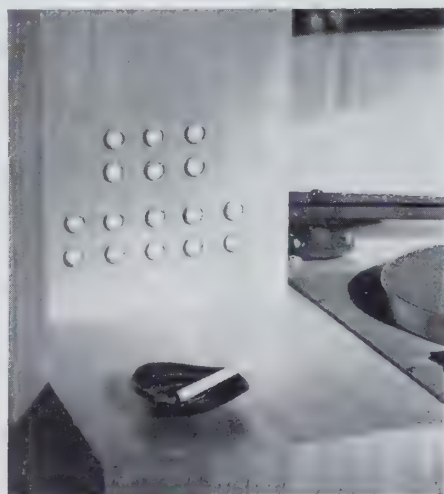
STOLLER

Sculptured deodar tree stands out against changing textures of sand garden



North view from the living room sweeps across the famous Rose Bowl, in arroyo below, to the San Rafael Hills in background

STOL



Room partitions, which unroll from ceiling recesses, are electrically operated from panel of switches

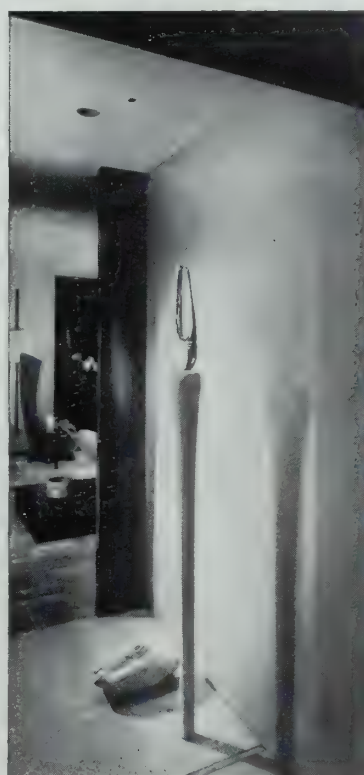
Serene interiors *Like the exterior plan, Hilltop's rooms*



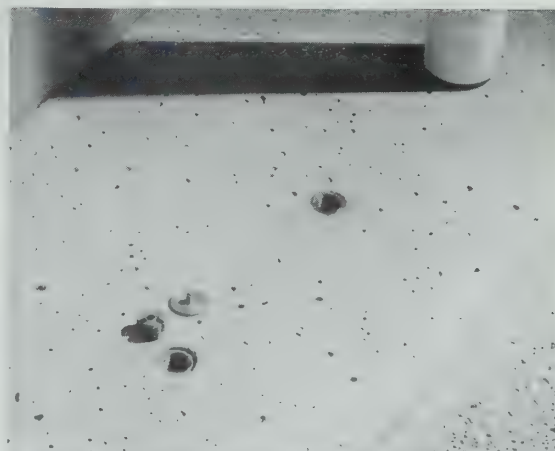
"This is a house for a life with few gadgets: a life that largely takes pleasure from ever changing views, the gardens and pools, music and art objects."

Thornton Ladd has characterized his architectural work as a synthesis of many ideas from many sources. This catholicity of interest is seen in Hilltop's interiors. Throughout the house there is a blending of Chinese paintings and modern sculpture, of traditional and Oriental and contemporary furniture. The few mechanical devices in the living area, such as the electrically controlled sunshades and the metal floor insets shown below, are there to serve specific purposes. A glass-walled bay section of the living room is cantilevered beyond the crest of the mountain on the northwest to command the site's most dramatic vista. Two built-in sofas in this bay (opposite) seat 14 persons. In a nearby corner of the room is an elevated platform which has a cocktail grouping of a table and five chairs. Several walls of the living room are paneled in a rich, honey-colored African wood called limba. The floors are of pale parquet blocks. The same finish on lacquer wall panels in this room is a good example of the painstaking craftsmanship found at Hilltop. To achieve a keen, permanent surface, furniture finishers covered these panels with 100 coats of lacquer.

are a blend of numerous cultures and tastes



Abstract sculpture stands on pedestal



Metal insets placed in floors at random receive pedestals, small tables designed with single leg.



Speaker, book shelves are concealed by sliding panels

*Additional photographs, page 140
More of Mr. Ladd's architectural ideas, page 144.*



Early American dining furniture, patchwork quilt (used under glass on cocktail table) mingle with English tiles, Louis XIV mirror

LEONARD

The ultimate aim in decorating
is to express **personal taste**

Decorating at its best is a personal art, not a fashion or a formula. It demands more thought than money, more imagination than space. The four homes shown here and on the following pages express in their decoration the different and definite personalities of their owners. Treasured, unique possessions give the homes individuality. Notice how the backgrounds have been kept restrained—white walls, sleek floors and simple window treatments. Paintings, books, sculpture, collections (in one case as fragile as opaline, in another as animated as birds) are the major color accents and decorative features. In these rooms, furniture and accessories of different periods are skillfully mixed, the problem of limited space overcome in unusual ways. The predominant impression in each case is of a home in which the rooms are not “decorated” but are true expressions of individual taste.

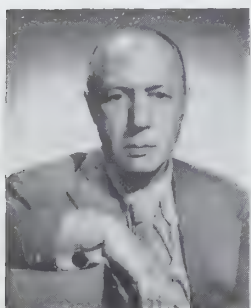
To Mr. and Mrs. Joseph B. Platt, their small shingled house looking westward over peaceful New England meadows to the ocean, is a complete expression of their personal taste and philosophy of living. The furniture and accessories are treasured pieces collected over the years and retained for their sentimental value and significance. The simple color scheme (white walls, dark-stained floors, low-key colors in wood and fabrics) was designed to give a feeling of space and elegance. It shows off the beauty of pictures and cherished collections such as the blue, white and pink opaline which, with flowers, provide the color accents for every room in the house. Everything has a story or a meaning. The tole bulls' heads that dominate the entrance hall and an ancestral portrait in the bedroom are reminders of Mr. Platt's great-grandfather, host of the Bulls' Head Inn near Manchester, England. Modern furniture with simple lines designed by Mr. Platt rubs shoulders with Early American pieces; the rococo Louis XIV mirror over the living room fireplace was salvaged from a derelict Third Avenue dance hall. Although there are only four rooms down-

(Continued)

IN THE TASTE OF A DESIGNER



Dark wall behind shelves frames vivid covers of books



Joseph B. Platt, A.I.D., New York decorator and designer by practice, is a country gentleman by choice. With his wife, cook book author June Platt, he commutes weekends from the pace of the city to the peace of Little Compton, Rhode Island.



Furniture designed by Mr. Platt blends with architecture

LEONARD



Geranium plant bay, pictures, are decorative highlights of the bedroom

Vistas give a sense of space and serenity

stairs and two upstairs, the design and decoration make the house seem larger. The ceilings are ten feet high. There is a 19' hallway which adds an indoor vista to the rooms and introduces the decorative elements of the house. There is no superfluous furniture. Built-in closets are used for storage. The lighting is 90 per cent recessed ceiling fixtures. (Mr. Platt states that he is "anti-lamp", but makes one concession—an angled reading lamp by the 11' long shallow sofa in front of the bookshelves.) The structural materials of the house were enriched by the skill of New England craftsmen (the traditional window moldings were cut in Fall River with an antique plane. Flowers are one of the Platts' passions. Mrs. Platt not only grows roses but paints them as well (one of her paintings hangs over a chest in the living room). Indoors, there are big tubs of pink and white geraniums ("a humble but lovely flower, well adapted to indoor growing" in Mr. Platt's view), which form a permanent and portable part of the decoration of the house.



Painted molding makes the hall seem more spacious. White walls draw attention to tole bulls' heads, a link with family history

(Continued)



Bird cages designed by the owners dominate the decoration. They line the wall, below, divide living room from entrance, above





Plastics and modern brass give contemporary feeling to dining area



Patina of Renaissance oak cabinet, Japanese bronze vase enrich hall

IN THE TASTE OF TWO ARTISTS

In the New York apartment conveniently adjoining their studio and office Mr. and Mrs. Harry Zelenko have conjured up an atmosphere more typical of Mrs. Zelenko's home state of California than of the East Coast. The light-reflecting white walls, bright plumage of birds and groups of plants help to compensate for an austere view of steel and concrete. The Zelenkos and their children, Lori (two years old) and Michael (three months old), wake every morning to the song of finches, reminiscent, Mrs. Zelenko says, of Swiss music boxes. Sixteen finches occupy a special cage used as a room divider; in summer they are removed to a screened terrace which has an apple tree. Lining one wall of the living room is another set of cages for eight parrots.

The room scheme started with white walls, a simple, quiet background against which colors could be juggled endlessly. Dining chairs, designed by Mr. Zelenko, were upholstered in a stripe which was repeated on a larger scale in the living room rug. Two smaller rugs in purple and cantaloupe underscore the dining area and entrance hall and link them to the main color scheme. Large upholstered pieces are covered in plain fabrics in restful colors. While contemporary furniture predominates, the mixture of periods and of the primitive with the sophisticated strikes a strong note of individuality. In the hall is an early 16th century Italian cabinet. Throughout the apartment are displayed primitive African and pre-Colombian sculpture, paintings by Mr. Zelenko and Haitian Philome Obin.



Two artists engaged in industrial and advertising design, Harry and Marion Zelenko share office as well as home life. In the light, bright setting of their studio they plan their projects. Their talent for packaging was exhibited in H&G's gift pages last November: boxes shaped like cockatoos and dragons.

(Continued)



In alcove (originally dining area): a reconstructed bread cabinet; French inlaid mirror; set of small tables used as a bar

KERTES

In living room: flowered and striped slip covers; table tops of marble, rattan, mother-of-pearl; hand-woven rugs





A fashion editor of Vogue magazine, painted by famous fashion and portrait artist René Bouché, Mrs. de Menocal Simpson has traveled widely, collected paintings, books and objects from all over the world which give her apartment the stamp of individuality.

IN THE TASTE OF A FASHION EDITOR

Very few can make something subtle and individual from the obvious, but to a fashion editor this is a familiar challenge. Where other New York apartment dwellers would delight in an entrance hall, living room and dining area and use them as such, Mrs. Simpson chose to turn them into a single room. A ceiling-high mirror panel at one end of the book wall (there is another on the adjacent wall near the entrance) gives an illusion of width. The walls are white, the floor bare except for a pair of accent rugs, the windows decorated simply with printed shades and plants. There is no point of clutter anywhere, yet the room contains many possessions that contribute warmth and personality. On the sofa are petit-point cushions made by Mrs. Simpson; the designs were copied by Alice Maynard from animal drawings by Renaissance artist Pisanello. The wall over the sofa is plain, but at either side are an antique clock and a large abstract by the contemporary Japanese painter Kenzo Okada. Elsewhere are paintings by Berlandina and Giacometti, a shadow-box display of old Peruvian silver, a 19th century architect's model of a winding staircase. Books and magazines are set out on a Biedermeier table which serves as a reading and a dining table in the living room. The apartment conveys the easy hospitality of a country house.

In bedroom: Irish Chippendale poster; wolfskin rug
(Continued)





Swinging panels on pivots, painted white on one side and black on the other, make a flexible wall between living room and studio



Rotation of the panels opens whole room to garden view

IN THE TASTE OF A PAINTER

When artists turn their special talents to planning and decorating a home, one expects the unusual. The home of Mr. and Mrs. Roger Wilcox in Amagansett, Long Island, 107 miles from the heart of New York, is a case in point. Attracted to the 16-acre site by its woods and rolling contours, the Wilcoxes brought imagination and skill to bear on a three-year remodeling project. They wanted to create a peaceful, spacious retreat where Mrs. Wilcox could paint and her art could be displayed to best advantage. Mr. Wilcox planned all the interior and some of the exterior finishing himself. The house combines modern picture windows and open planning with country character: a brick fireplace, bedrooms on a balcony above it, ceilings that reach to the rafters.

White predominates in the main living area. It is an excellent background for Lucia's paintings, which have a sculptural quality (she builds up paint in layer upon layer, sets colors shimmering side by side to be mixed by the eye instead of on the palette). The color scheme was designed so that a door ajar to one of the bedrooms, the kitchen or the study-guest room reveals a strong accent of red, blue or yellow. The effect is not unlike a Mondrian painting. Strips of green, cocoa and red carpeting are used to set off the conversation grouping at one end of the living room.

The living area opens to the outdoors. Because of its simplicity the room is hospitable to different moods. Lucia says it is excellent to paint in. (Her studio is shown at right, and through a movable wall at left.) It has good acoustics and an elaborate speaker system for music. Hi-fi equipment is housed in a hanging cabinet beside the fireplace. The cabinet fronts were taken from 14th-century wood chests used in Syria to store grain. On top is a Greco-Persian sandstone head. Over the fireplace are relics and artifacts from Mrs. Wilcox' family collection. Paintings by Léger, Dufy, La Fresnaye and Lucia are changed from time to time and arranged to keep the room looking composed and uncluttered.



Through lighted picture windows a simple background of wood, brick, tile, plaster emphasizes richness and vitality of paintings

Orderliness is next to inventiveness in the studio adjoining the living room, where Mrs. Wilcox (artist Lucia) sustains a 30-year dedication to painting. She uses the floor as easel, a suspended "catwalk" for canvases, a mobile workbench for materials.



(Continued)



White materials which lighten color scheme are easy to clean: Micarta, Amtico vinyl tile, woodslat blinds



Wood cabinets, walling panels blend with living area.



China storage, color TV are hidden behind paneled doors

Your own taste is the surest guide in planning

a workable and successful **kitchen**

The kitchen is an American pride. Most people spend more money on it than on any other room. Yet often the difference between a good kitchen and a merely adequate one is a matter of imagination rather than money. Clever combinations or uses of materials and equipment can give an inexpensive kitchen a custom-made look. A competent architect or kitchen planner will solve structural problems and design an efficient floor plan. Only the owner can supply the special approach and taste that will make the kitchen as personal and livable as the rest of the house. To get the kitchen you want, shop around for components, try out color schemes and list every detail to be included before the planner goes to work. Here and on the following pages are three kitchens which bear the stamp of personal planning, each different, each keyed to an individual living pattern.

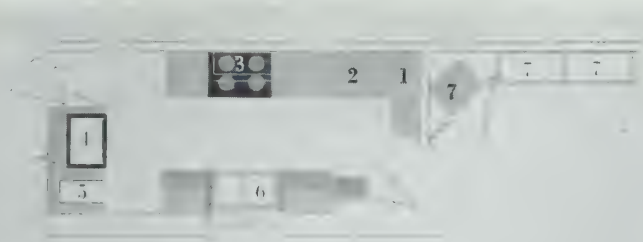
A NARROW PANTRY GROWS INTO A KITCHEN

Remodeling an awkward pantry into a decorative, easy-to-run kitchen was not an uncommon problem to Mrs. Ben Grauer. As interior designer Melanie Kahane, A. I. D., she is adept at finding ways to make the most of precious cubic feet. Her inventive ideas on space-planning, storage and color are incorporated in her own limited kitchen area (14' 9" long, 7' 6" at the widest point). The original 12' high ceiling was lowered to 9'5" and wall cabinets hung in double units up to this height. Dead space over the built-in refrigerator and freezer accommodated wood touch-lock cabinets. In this high storage she keeps such infrequently needed items as 50-cup coffee makers, vases, large dishes. The brick wall for the built-in oven and barbecue was made deep enough to store charcoal and tools. Supplementing the pumpkin-colored metal cabinets by Youngstown is a storage corner with walnut-plywood paneled cabinets with adjustable shelves, a swing-out laundry hamper and a desk.

The size of the kitchen influenced the choice of colors and materials. The simple color scheme of pumpkin, white and warm-toned woods, used in a dramatic, poster-like way that is characteristic of Melanie Kahane's decorating style, gives the kitchen a neat, uncluttered look and complements the colors in the adjoining combination living and dining room. The vivid cabinets lend a warm, coppery glow to Westinghouse stainless steel equipment. Despite the preponderance of white, the kitchen is kept spick-and-span with a minimum of work. Easily cleaned materials are the secret. *Shopping information for this kitchen, page 130.*



Cabinets below bookshelves have deep trays for linens, silver



- (1) storage corner, (2) refrigerator, freezer, (3) cooking top, (4) oven, (5) barbecue, (6) sink, dishwasher, (7) dining storage

(Continued)



Kitchen gains a sense of space from the suspended library balcony and skylights which help to keep the work area well lighted

A KITCHEN THAT KEEPS THE FAMILY TOGETHER

Paradoxically, the thing Mrs. D. Wendell Fentress likes most about her kitchen is that she hardly knows she is in it. She is never isolated while preparing meals. She can chat with her husband, children or guests in the surrounding living, dining and entertaining areas. Although the kitchen is open to view, an imaginative plan by the architect, Edward D. Dart, A.I.A., avoids the usual drawbacks of the open plan: constant traffic and visual clutter. Tile work surfaces are hidden by white eye-level Micarta countertops, used for buffet serving or snacks. The work area is compact and self-contained, yet so well organized that more than one person can cook at once. Mrs. Fentress often invites friends in to collaborate on elaborate party dishes for their freezers. The kitchen has the same rich charcoal terrazzo floor as the living areas and a closely related color scheme. The gray-green pattern of the tile wall and work surfaces blends with the color of the stone fireplace. Grayish-brown walnut (called by the Italians "enchanted wood") in the bar area introduces a warmer element into the decorative scheme of natural and man-made textures. This easy, livable plan gives Mr. and Mrs. Fentress the atmosphere they like best for shared family activities or informal buffet entertaining on a large scale.



Lacquer trays are portable place settings for family meals



Bar doors on piano hinges fold back for entertaining

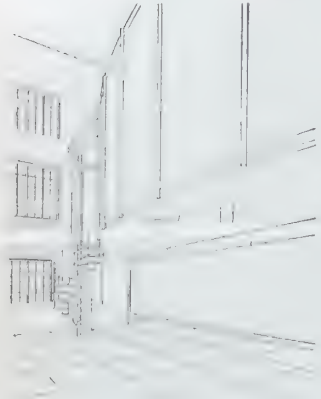


- (1) Dishwasher (2) sinks (3) bar (4) cooking tops
(5) refrigerator (6) ovens (7) laundry (8) freezer

Cabinets by St. Charles. Shopping information, page 130



Children's counter in family room is in sight of the kitchen



Kitchen suspended over court bridges two houses

A KITCHEN AHEAD OF ITS TIME

One of the most adventurous kitchen designs ever shown in H&G is no research project but the practical answer to a specific building problem. Bertrand Goldberg Associates undertook the challenging task of designing a kitchen that could serve second-floor living and dining areas in two houses separated by a courtyard; the courtyard was to be left exactly the way it was. Their answer was a "bridge" kitchen, 35' long and 8½' wide, suspended by steel beams above the yard. A curved wall of rigid opaque plastic panels takes the place of windows, adds a pleasing architectural form. Inside, equipment finished in black, white or stainless steel lines the walls. The counters of black metal match the cabinets, whose contents are identified on plastic handles. Between countertops and wall cabinets are compartments for bulky appliances (they call them "garages") with push-up metal doors to remove the strain of lifting. A special chute carries bottles and cans to an underground refuse container. The dramatic color scheme has a purpose. The high reflective qualities of the metal, the black vinyl tile floor and a stainless steel ceiling (perforated and backed with acoustical batting to reduce noise) make the narrow kitchen look larger. Unorthodox as this plan seems at first glance, it fulfills easily every demand made upon it by the owner.



- (1) Freezer (2) ovens (3) laundry (4) refrigerators (5) chute (6) sinks (7) appliances (8) dishwasher (9) cooking tops (10) mobile table.



Flatware drawers have double-section storage



Hinged cocobolo wood top gives access to washer



Appliance "garages" are counter height

Light-diffusing curved plastic wall softens severity of steel and black color scheme ►





Give a dining area distinction with things you collect

Your cherished collection will mean more if it is actually used in your home rather than being kept on display on a cabinet shelf. One way to introduce a collection into a room scheme is to create an individual, interesting background with it for a corner such as a dining area. Old glass, china, silver or centerpieces lend themselves naturally to table settings. Exotic or unusual collections have the added merit of starting conversation. If a collection is awkward, dust-catching or too useful to keep static (some of the old tools on the opposite page are invaluable household gadgets designed to draw out lost corks, grind spices, steam vegetables), have it photographed, lifesize, and use the print as a *trompe l'oeil* wall decoration.

Colorful old prints (originals or reproductions) with a fruit or vegetable theme, grouped in the dining area of a living room, suggest table settings with china chosen for its similar shape and pattern. This dual collection might start modestly with one fruit or vegetable, be enlarged later. *Alvin's "Spring Bud" sterling, Imperial's "Continental" glass, Ceramics, Alice Marks.*

Valuable Meissen and Chinese birds, safely penned in a vitrine, provide color and decoration for a dining room and a theme for the table. Their colors are picked up in the table cover, glass and flowers, their shapes in inexpensive white reproductions. *Alvin's "Spring Bud" sterling, Rorstrand's "Adlon" dates and Imperial's glass.*



GRIGSBY



Colonial collections as a photomural

Early American tools, difficult to display, can be put to decorative use in the form of lifesize photostats for a kitchen dining corner. Burlap mats, wrought iron furniture, Cornish stoneware, Williamsburg reproduction glass and a bread mold centerpiece (from the collection) complete the rugged feeling. Dansk Designs' "Variations", stainless steel flatware. Blenko's "Tear Drop" goblets. Furniture from Salterini's "El Prado" collection by Melanie Kahane, A. I. D. Photographed in the home of Ingeborg de Beausacq. Shopping information, page 130.

How you may capture the fragile beauty of

Wildflowers

If you would hold April in your hands, seek wildflowers in the springtime woods. There in the moist places beneath the still leafless trees you will find marsh marigolds and trout-lilies, spring beauty and sweet white violets. In May gather the magenta-pink wild geranium that threads through the waking woodlands, the blue-eyed grass in the meadows. As spring deepens into summer, follow the scent and color of wild roses and buttercups, black-eyed Susans, mountain rue, and bergamot. Wherever wildflowers grow abundantly or in natural colonies, you may pick them to bring freshness into every room in your house. Look for flowers (with permission from your neighbors) in woods and meadows, beside ponds and streams or by country lanes, along grassy roadsides, on hilltops. After a little scouting with a handy pocket guide, their names, colors and habits of growth will become familiar to you. They will suggest indoor settings that will reflect the natural beauty you see and enjoy outdoors.

Some, such as day-lilies, are "beautiful for a day" as their Greek name, *hemerocallis*, indicates. Others, like airy white *stellaria* combined with forget-me-nots, make a transparently delicate bouquet. Still others such as field daisies, Queen Anne's lace and blue pickerelweed, have a sturdy, rustic appeal in indoor arrangements. Knowing their natures in advance will help you to plan settings for informal entertaining or for everyday enjoyment. But know before you pick which wildflowers are plentiful in your region and which are scarce. When you gather them, spare the leaves; they are more important to the plant's welfare than are the flowers. (If you wish to start a "wild" garden of your own, you will find directions and a list of plants for different situations on page 111.)

On your wildflower scouting walks, take along a

handy pail of water, gloves to protect against poison ivy, brush and thorns, and a mental inventory of the containers the flowers are to grace. Wildflowers always should be cut at their peak, when the dew is on them, never at mid-day, and they must be put in fresh water immediately. Since you will want to display wildflowers as nearly as possible in their original form, don't snap off stems or reshape them arbitrarily. In arranging them, avoid above all the mistake of persuading field and wood flowers into stiff, artificial poses. Do not try to create complicated effects. Let your bouquets and centerpieces reflect natural scenes.

The less fussy containers and backgrounds for wildflowers are, the better. Low-growing wildflower clusters are meant to be gazed down upon. Arrange them simply and place them on a low desk or table. Tall-stemmed, feathery varieties suggest bouquets for mantel decoration. Some, like pink clover and milkweed blossoms (whose leaves droop soon after cutting), may be drifted in shallow bowls.

The texture of a wildflower is as important in decoration as the surface around it. Field flowers and grasses would be lost amid ornate table settings. But country damask or linen lunch cloths with a woven texture are right for them. So are marble, glass and mellow wood surfaces. The containers may be a white glaze jam jar or a fine piece of Bohemian glass, or 18th century pewter.

Clear crystal, plain colored glass, ironstone-ware, Staffordshire milk pitchers, potpourri jars, creamy apothecary beakers are all suitable. Use accessories with which you live daily; they should not overpower the transitory colors or fragile forms. As the pictures on these pages show, the unassuming beauty of wildflower arrangements in proper scale, against appropriate backgrounds, lends itself to lovely compositions.



The flower center: It needs space for containers, plenty of space to work



Queen Anne's lace, honeysuckle berries in salt glaze jar on terrace table



Forget-me-nots, fragile starwort, form a gossamer bouquet



Wild roses in pink Victorian shaving mug for a bathroom shelf



Clover nosegay in a shallow fruit bowl on country damask

The way they grow suggests their use

Queen Anne's lace (Daucus carota)

Prairie rose (Rosa setigera)

Forget-me-not (Myosotis)

Red clover (Trifolium pratense)





Pickerelweed in cast aluminum container



Milkweed arrangement in Sandwich glass with pewter



Thistles in 18th century milk pitcher

ON MIKLOS



Wild geranium, field grasses lend grace to Bohemian glass

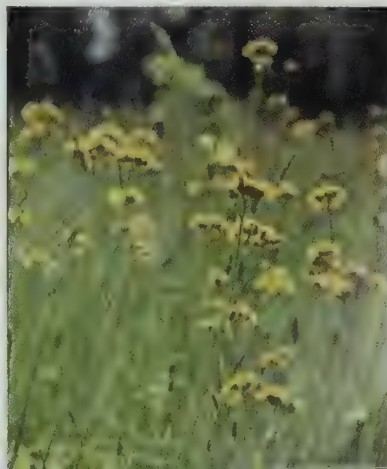


Devil's paintbrush warms a pewter container

(Continued)

Pickerelweed (Pontederia cordata) Common milkweed (Asclepias syriaca)

Devil's paintbrush (Hieracium) Bull thistle (Cirsium lanceolatum)





Daisies, buttercups (Ranunculus)



Blue flag (Iris versicolor)



Musk mallow (Malva moschata)



Wild bergamot (Monarda fistulosa)



Daisies, buttercups, freshly picked, almost arrange themselves



Pastel bergamot and mallows for a living room table



Butterfly weed brightens a Meissen breakfast tray



Wild blue flag in a sublimely simple cluster

In the common meaning of the term, wildflowers are a few hundred flowering plants of road and brookside, field and wood that either look their best only in their natural habitat or resist ordinary attempts to domesticate them in gardens. Some are true natives; others are foreign importations that have escaped from cultivation and found conditions suitable for natural increase. Some, in both categories, are little better than weeds—pretty enough in their proper setting outdoors or when used decoratively indoors but anathema in the garden border. As for the other unreconstructed rebels, native or naturalized, to grow the best of them successfully is both an art and a challenge to which most gardeners sooner or later respond.

Before you try growing wildflowers within your own property lines, it will be helpful to review a few simple facts. 1. Wildflowers are basically no different from ordinary garden plants and they will react similarly to proper conditions and care. 2. Wildflowers are not sacred cows in the horticultural pasture. As with all plants, their beauty is first of all in the eye of the beholder. 3. The best kind of wildflower conservation is that which leads to the greatest enjoyment of their beauty. This may well be better accomplished in your garden than in the trackless wilderness or under the blade of a contractor's bulldozer. 4. There is no reason for wildflowers to leave their beauty behind when they are taken from a natural setting to your garden. On the other hand, it is a needless waste, as well as an affront to your self respect, to move good plants without assurance that they can survive. 5. You do not need woods, field, streams or rocky slopes at your doorstep to grow wildflowers successfully. Nor will you merit criticism if you make a raised plant bed serve as an upland meadow, a lath shelter replace a woodland or a leaky hogshhead substitute for a swamp.

If you study the growth habits of some of your favorite wildflowers, you will learn several things that should make it easier to grow them on your own grounds. Many wildflowers, for example, actually bloom best in sunlight. They require shade only to ripen their foliage. Many woods flowers bloom in spring before the leaves come out because only then do they receive full sun. Similarly most summer flowering native plants bloom in field and meadows because those are the only open places in the sun at that time. Flowers that appear beneath evergreens or in summer woods usually are delicate in color, and even they receive some filtered sunshine. The number of plants that (Continued on page 215)

The art of domesticating Wildflowers

Ten situations, below, where wildflowers thrive

1. Streamside shaded by evergreens on a northerly slope: trout-lily, marsh-marigold, spring beauty, sweet violet.
2. Along a shady slope: lady-slipper, mertensia, Dutchman's breeches.
3. Beneath deciduous trees: wild geranium and bleeding-heart, blood-root and solomons-seal, trillium and dainty windflower.
4. Among rocks, partly shaded: wild blue phlox and crested iris.
5. Open slopes, sometimes shaded, sometimes sunny: baneberry, alum-root, bellwort and clintonia, and wild columbine, blue and red.
6. In sunny swamps and low moist places: New York and New England asters, snakeroot and meadow rue, pickerel-weed, blue flag.
7. Across upland meadows, in sandy loamy ground: butterfly-weed, blazing star, Oswego tea, sunflowers, fire-pink and blue-eyed grass.
8. On the shady side of a wall, high and dry: wintergreen, wood violets, lily-of-the-valley and hepatica and several kinds of fern.
9. Down sunny slopes, in poor and sandy ground: lupine and golden-rod, sweet fern, wild strawberry, black-eyed Susan and bouncing Bet.
10. In sunpockets among stones and outcrops: bluebell, pasque flower, early saxifrage, shooting star, and all the rock-loving sedums.



Every garden includes one or two suitable wildflower sites

The Seine

Photographed by HENRI CARTIER-BRESSON

Like the beautiful city it traverses, the Seine spells romance to American travelers, though few of them know it except as an essential brush stroke in their dazzling picture of Paris. To the French

it has a far deeper meaning, at once

more simple and more complex. From

the Burgundy hillside on which it springs to life to the English Channel where, 481 miles away,

its placid waters merge with the sea,

the Seine mirrors the life of the people;

it carries their commerce;

it provides their sport; it refreshes them.

On these pages you see the Seine as

a perceptive Frenchman, one of the world's

most gifted photographers, sees it through his camera lens, and the story

it tells is one of people about their daily tasks. His picture essay has

a lesson for all travelers: The camera helps you to understand the places you visit.



Gallo-Romans set the stones
over which its source burbles

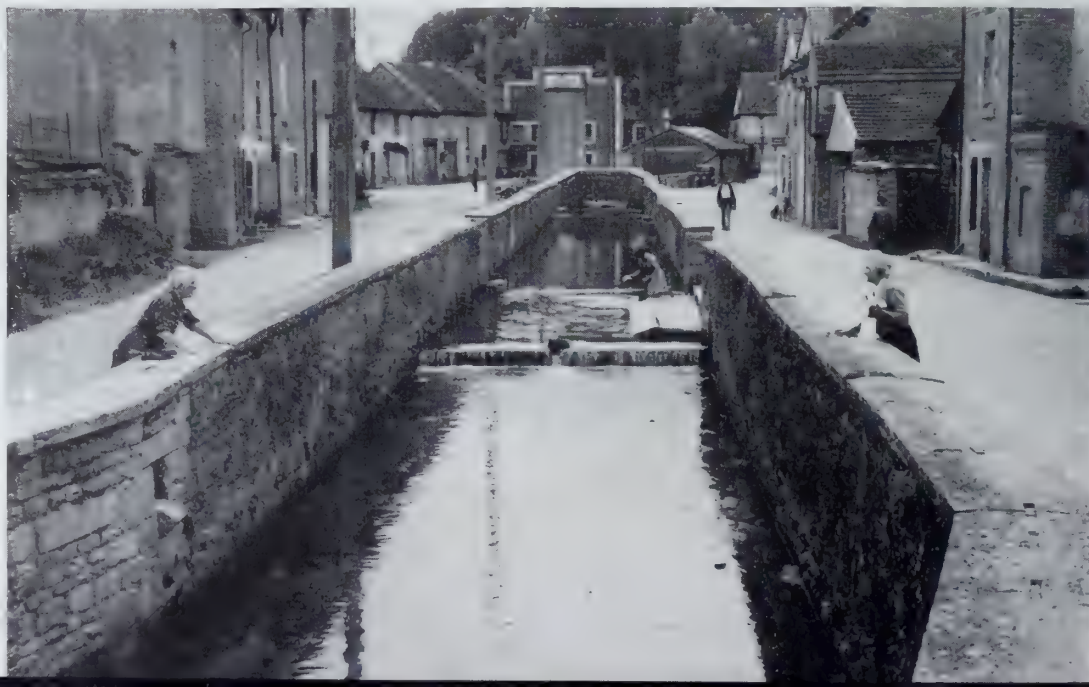


For miles it stays a streamlet



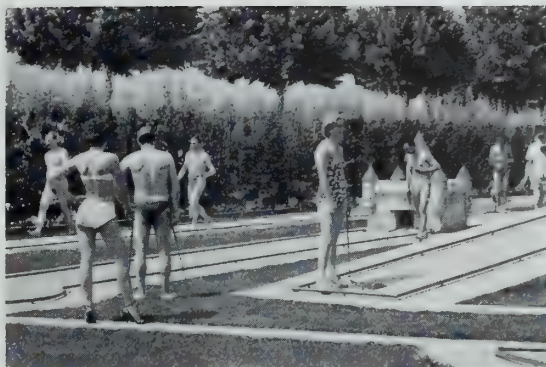
Hamlets like Billy hug its banks

At Mussy man has exerted his
power to constrain nature





It is a Riviera for everyman



On the Seine a beach is called a *plage*



From Burgundy to the sea on summer Sundays fishermen line the Seine's banks



Sunbathers are the same
the world over



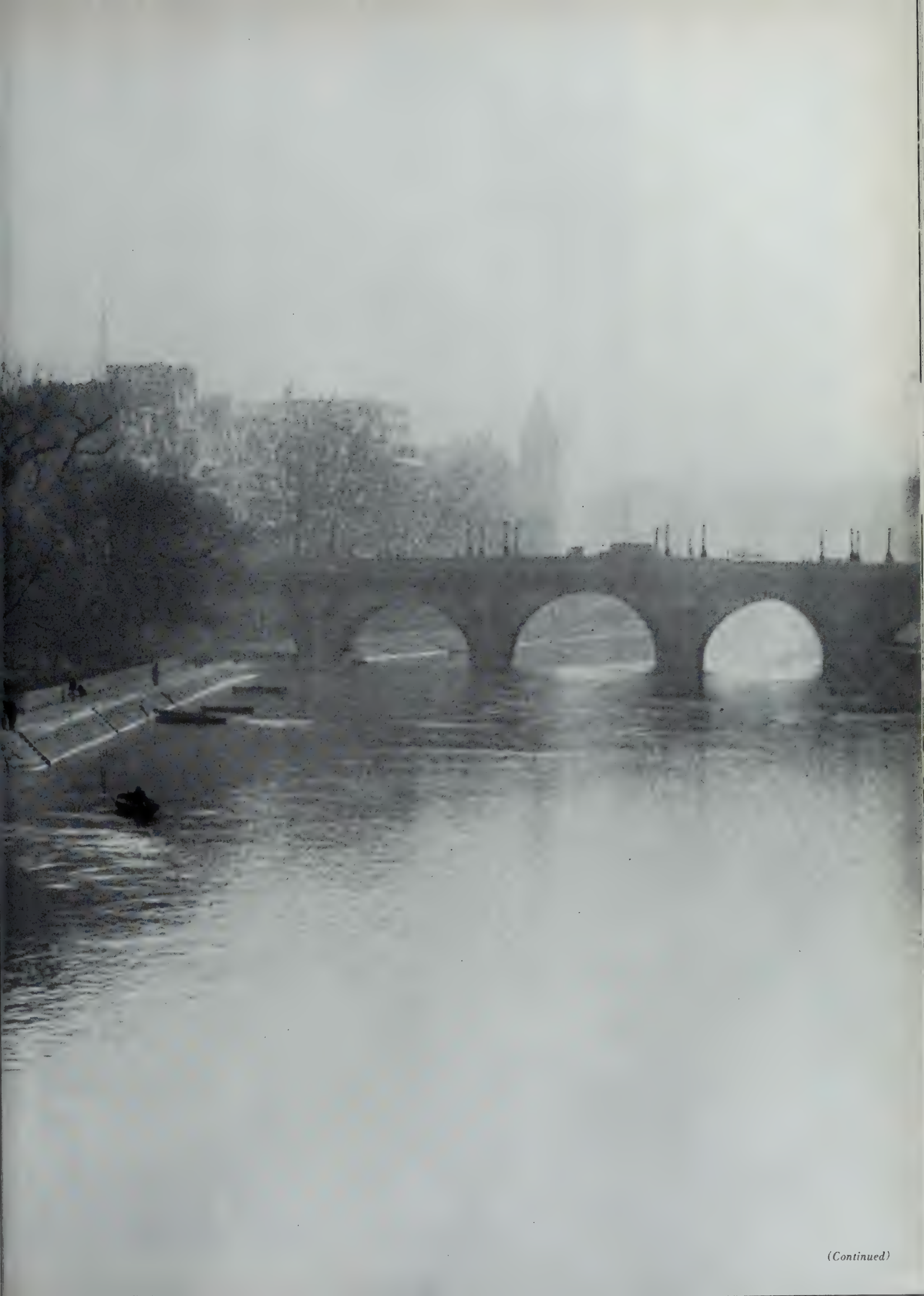
Lucky angler rushes to baker friend to weigh catch

(Continued)



The Seine encircles the Ile de la Cité, center of old Paris

and rolls under the city's most ancient bridge, Pont Neuf



(Continued)



Barge life is a world of its own

A quai in front of Paris' Passerelle des Arts is a quiet spot for lovers



Left Bank bookseller between sales



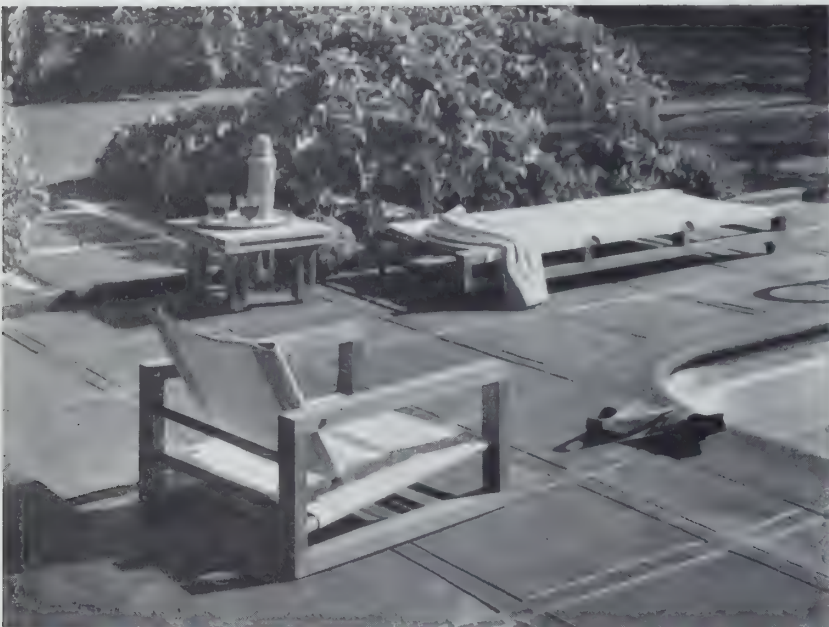
A favorite spot of landscape painters Monet and Sisley, this hill overlooks the Seine at war-battered Rouen



Near Honfleur, in Normandy,
Seine joins English Channel

Preview of Leisure Furniture

A year ago H&G gave the name Leisure Furniture to pieces rugged enough to stay outdoors but too decorative to be denied the house. Interest in handsome, versatile Leisure Furniture has quickened in the past 12 months, and many new designs with Old World and Oriental influences are appearing this spring. As the pictures on these pages show, the new collections, sturdy as ever, display a colorful sophistication appealing indoors or out.



1. PACIFIC INFLUENCE



2. JAPANESE DESIGN

REED

NEW DIVERSITY gives outdoor living indoor style

1. PACIFIC INFLUENCE is implicit in low-scaled redwood furniture. Canvas sling covers of chair and mobile Sun Sled may be adjusted for tautness. *New Era furniture by John Hancock Manufacturing Co.*
2. JAPANESE DESIGN inspired this table called the Osetsu-dai and made of black angle iron with rattan peel top. Benches slide under table. *Tropi-Cal. Nos. 1 and 2 photographed at home of Mr. and Mrs. Mike Rothberg. Landscape architect: Edward Warde.*
3. SIMPLIFIED VICTORIAN SHAPES characterize the Carnation Pink wrought iron furniture at the pool of Mr. and Mrs. David Johnson. *Meadowcraft furniture by Birmingham Ornamental Iron Company, Inc.*

4. DIRECTOIRE ELEGANCE is captured for a city terrace with Sky Blue wrought iron furniture scrolled with white. Chairs have lyre backs characteristic of the period, seats of straw-textured plastic. *From Minuet Group by Lee Woodard & Sons.*
5. THE EDWARDIAN FLOURISH in white rattan and peel furniture adds a decorative note to the pool house of Mr. Don Loper. Peacock chair, stools and table were designed on small scale. *By Tropi-Cal.*
6. HAWAIIAN TEXTURES are a foil for vivid flowers on the terrace of Mr. and Mrs. Francis Martin Jr. Table 5' in diameter and cradle chairs under the umbrella are of shredded bamboo. *The McGuire Co.*



3. SIMPLIFIED VICTORIAN SHAPES



4. DIRECTOIRE ELEGANCE

JEFFERY



5. THE EDWARDIAN FLOURISH

6. HAWAIIAN TEXTURES

(Continued)



1. SPANISH SILHOUETTES



2. A FAR EAST OUTLOOK



3. HAREM EASE



4. MOORISH DETAIL

NEW ADAPTATIONS for indoor Leisure Furniture

1. SPANISH SILHOUETTES in wrought iron bring new formality to dining area. Espresso finish harmonizes with patina of 17th century Italian walnut credenza. *El Prado Collection* designed by Melanie Kahane, A.I.D. Made by John B. Salterini Co.

2. FAR EAST OUTLOOK is given to a lanai room with rattan chaise longue and ottoman designed on low, horizontal lines. Peacock Green frames accent a clean-cut black and white scheme. A cylinder of brass hand-crafted in India serves as coffee table. *Rattan furniture by Ficks Reed Co.*

3. HAREM EASE is suggested by the chaise longue used in the corner of a bedroom for reading and napping. The rattan cocktail table has plastic top, brass trim. Pumice-colored frames blend with warm whites of room scheme. Bird cage is also rattan. *From Morocco Group by Ritts Company. Nos. 1, 2, 3 and 5 were photographed at home of Ingeborg de Beausacq.*

4. MOORISH DETAIL of Mustard Yellow wrought iron furniture enlivens a plain white dining room. Made in Barcelona, the chairs are copies of 19th century Spanish pieces. Filigree look is repeated in black and white tablecloth. *Furniture by Molla, Inc.*

5. SHAKER SIMPLICITY is recalled in fireside grouping of benches and captain's chair made of ashwood and birch. Benches could also be paired in an entrance hall. *From Ashcraft Group designed by Paul Laszlo, made by Heywood-Wakefield Co.*

6. FAMILIAR FAVORITE, the folding director's chair, has new distinction in mahogany with leather seat and back, chrome hardware. Here a pair of the chairs is arranged with a Charles X rosewood table-desk in the apartment of Patrick O'Higgins. *Chairs by Telescope Folding Furniture Co., Inc.*

7. DIRECTOIRE FEELING of contemporary side chairs is played up by using them with a reproduction of an antique marble-topped table, set for dining in a foyer or corner of a living room. High backs of pierced metal are punctuated by brass knobs. *Chairs, Young Family, styled by Robert Monroe. For all shopping information please turn to page 130.*



5. SHAKER SIMPLICITY



6. FAMILIAR FAVORITE

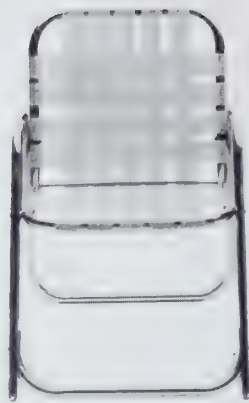


7. DIRECTOIRE FEELING

(Continued)



RATTAN BASKET SEAT IN STEEL FRAME
Troy Sunshade Company



ALUMINUM STACK CHAIR: SARAN WEBBING
Lawnlite Company



LEATHER CAMPAIGN CHAIR IN COLORS
Landes Manufacturing Company

EASIER CHAIRS for your easy hours

If any piece of furniture should express a definite purpose, certainly it is the leisure chair. Aside from its ability to endure casual treatment indoors and the seasonal punishment of sunshine and rain outdoors, it should gratify the senses and soothe the body. The new leisure chairs shown here, though widely dissimilar in form and materials, all meet these essential tests. Some suggest the structural simplicity of a paper clip; others bear the filigree imprint of Creole grillwork. Imaginative designers have wrought light metal tubing into durable and appealing framework patterns; tough, colorful plastics form new seating materials; the ubiquitous campaign chair, having proved its usefulness through the years, now comes with a steel frame and bright colored leather seats with contrasting bindings. Several kinds of portable ottomans designed as matching pieces for companion chairs have moved from the study to the terrace. Leisure Furniture this year not only reflects the American family's enthusiasm for informal living, but also its need for specific designs to enhance the constantly widening range of leisure activities.

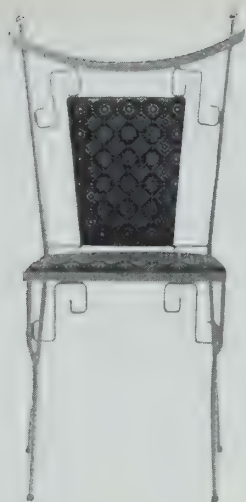


TOM YEE

LOW, DEEP-SEATED LOUNGE CHAIR AND MATCHING OTTOMAN ARE CANED IN WOVEN RATTAN *Ritts Company*



ING CHAIR: RATTAN AND FOAM RUBBER
Willow & Reed, Inc.



SIDE CHAIR WITH BRASS FINIALS
Gallo Original Iron Works



BASKET CHAIR, IN COLORS, ON METAL BASE
Mallin Company



VICTORIAN HEART ARM CHAIR
Tropi-Cal



WHITE WROUGHT IRON WITH CUSHION
Molla, Inc.



KNOCKDOWN SLING CHAIR. OTTOMAN IN NICKEL OR COPPER-COATED STEEL
George Tanier, Inc.



PLASTIC-CORDED STEEL ARM CHAIR
O. Ames Co.

For Care of Leisure Furniture see page 137.
Shopping information, page 130.



New fixtures

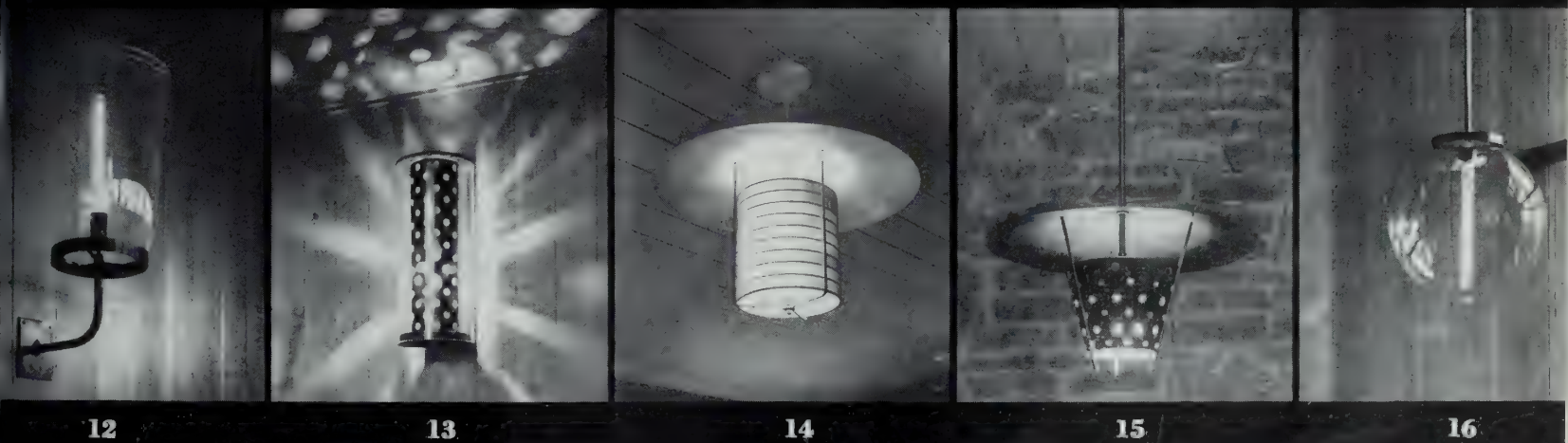
radiate good light, reflect good ideas

FOURTH IN H&G's 1957 BUILDING SERIES

Lighting is regaining its ornamental value. Inspired by fresh ideas from Italy, Scandinavia, the Orient, new fixtures provide good light and good looks in equal measure.

1. Brass fixture can be lifted or lowered on pulley over card table or armchair.
2. Lantern of rice paper, 9' long, has geometric shape. The designer is Noguchi.
3. Three ribbed glass shades by Venini

HOUSE & GARDEN, APRIL, 1957



are mounted on this brass ceiling fixture.
4. White plastic lantern 15½" long by Gerald Thurston, for indoors, outdoors.
5. Chandelier. 25" diameter. for hall or dining has gold finish, crystal bobèches.
6. Brass or enamel fixture, 11" long, 7½" diameter, includes louver shield.
7. Glass lantern, 20" long, is by Venini, has yellow, green, plum stripes on white.

8. Brass cylinder 9¾" long, 6" in diameter is pierced and sparkles with light.
9. Wicker cage 20" wide, 20" long encloses opal globe. Designed by Tempestini.
10. Three conical, foot-long, glass lights have teak sockets in this Danish design.
11. Brass bowl with white lining spreads light gently. Designer, Joseph Esherick.
12. Porch fixture has glass chimney.

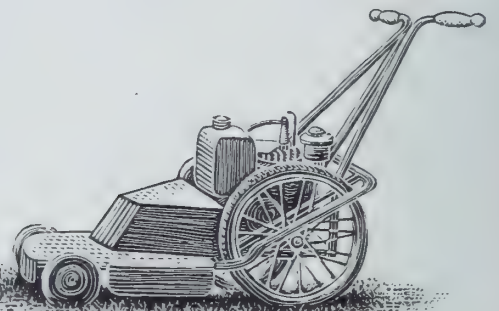
metal bracket. Designer, Joseph Esherick.
13. Copper and Lucite wall fixture. This and following are Irene McGowan designs.
14. Ceiling fixture has aluminum frame painted black and a shade of glass fiber.
15. Suspended fixture has natural copper inside surface, weathered copper outside.
16. Glass bubble with weathered copper frame holds tubular, incandescent bulb.

TOM YEE

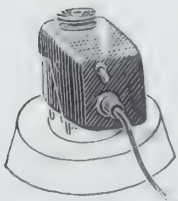
A guide to 1957



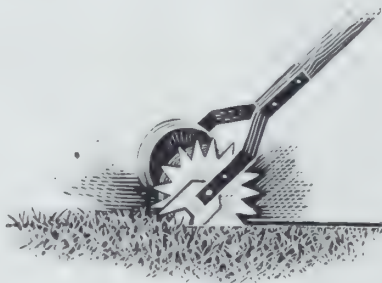
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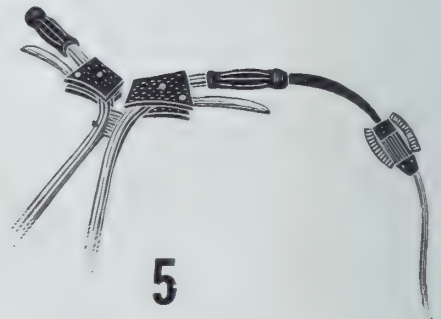
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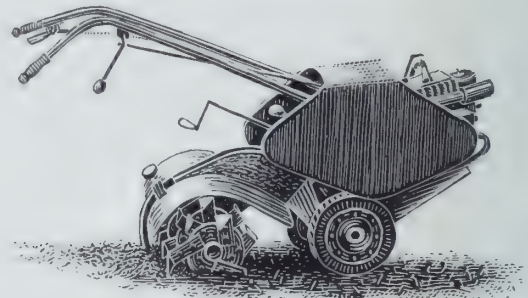
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6



7

- 1 Every man his lawn's master with reel mower, detach-and-carry power
- 2 Out-size wheels to level a lumpy lawn
- 3 Plug-in starter for gasoline engines
- 4 Pushing handle rotates edger wheel
- 5 Dead man's control insures safe operation of new electric mower
- 6 Horse power comes in pony sizes
- 7 New tillers turn the ground gently

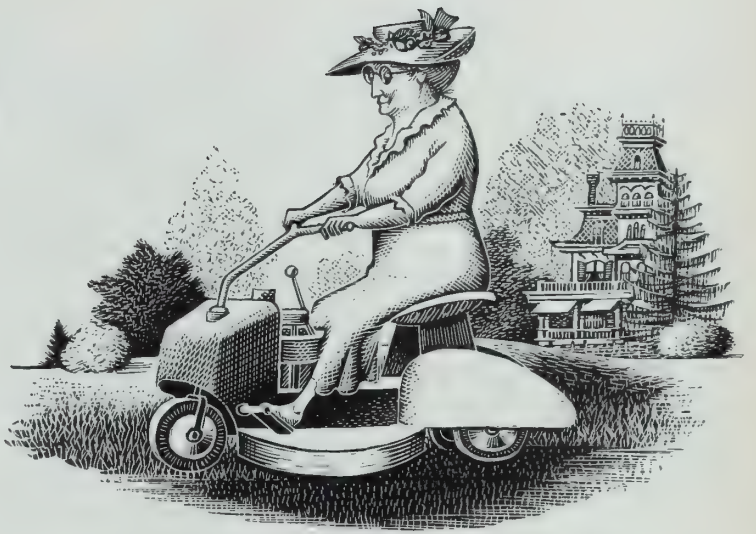
The major tool purchases, for most families, are concerned with lawn upkeep, so it is no surprise that the news for 1957 has to do with new or improved machines to take care of lawns. Four trends, we believe, stand out in the news as being especially important.

Trend one. The single compact, readily portable "power package" to actuate a coordinated series of mowers, tillers and other equipment for homes and gardens of almost any size has been refined. By whatever name such integrated tools are known, they differ in principle from the more familiar tractor to which many accessories may be attached for either pushing or pulling. The difference is basic. While the engine on wheels, with attachable tools, is especially good in heavy duty lines, the power-pack is ideally suited to small units. You may buy separate mowers, both reel and rotary; edgers and trimmers; tillers and

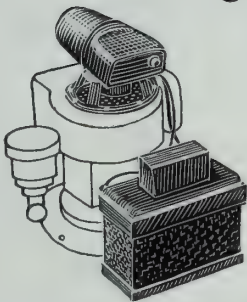
power gardening



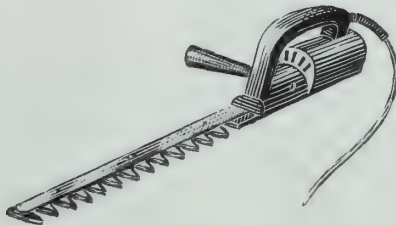
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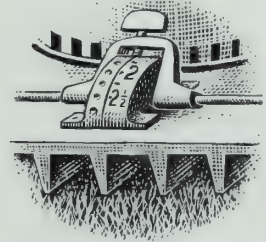
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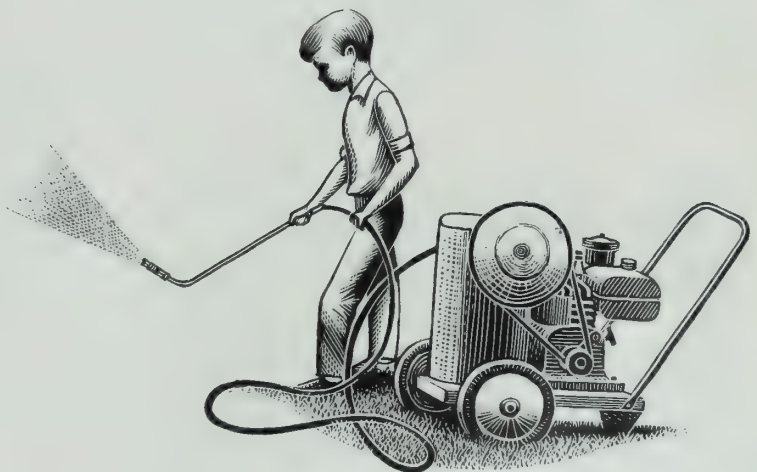
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12



13



TOM FUNK

14

cultivators and aerators; sprayers, generators and pumps, even a snow remover.

Trend two. The highly maneuverable "riding rotary" lawn mowers, for relatively small lawns, have become efficient, safe, practical. The best of them are as easy to guide as a polo pony; they may be pivoted on a dime. They have differentials that prevent grass scuffing and loss of power on turns. They have practical safety guards for blades and special brakes that, even in 24" sizes, will stop the blades in a matter of seconds if control of the machine is lost. Cutting heights may be readily raised or lowered—in at least one instance merely by moving one foot on a pedal. Most of the mowers are well designed. With blades disconnected, they may be used for light hauling.

Trend three. The self-starter has emerged as a proven accessory adaptable to almost every small gasoline engine used in power (Continued on page 212)

- 8 Sickle-bar, standard cure for tall grass
- 9 New riding rotary has power to make lawn mowing a family affair
- 10 Battery self-starter, self contained
- 11 Hand sickle-bar hews to hedge line
- 12 Cutting height is set with a finger-tip
- 13 Liquid lawn feeder: a new guise for old fashioned man-power
- 14 Power sprayer, big-garden blessing

Gardener's Month

Only in April, which has seed time here,
blossom time there, digging and hoeing between,
will so many gardeners accomplish so much



First weekend

North temperate belt: Chronological middle of the rose planting season is undoubtedly the first week in April. Whether you are early, late or right on time, be sure you plant your bushes neither too deep nor too shallow, rather with the graft swelling, or bud, level with the garden's surface. This requires a nice coordination of eye, hand and foot while setting the root, firming the soil, watering the hole and filling it in. . . . Calendar dates are poor reference points for impatient gardeners. Consider ground fit to spade or plough when handful of squeezed earth breaks easily. Plant hardy seeds when night frosts no longer crust soil surface. Four to six weeks later assume the ground is ready for anything.

South temperate regions: All fertilizing of spring bulb beds should be completed by blossom time if applications are to benefit next spring's flowering. Hardy bulbs work on a long headway. Good annual rule: apply 1 lb. per 100 sq. ft. at flowering time, then in early autumn, again in late winter, working balanced mixture, such as 5-10-5, carefully into surface.

California: In the south, all seeds are safe; working north, sowing remains a gamble, especially for tomatoes, zinnias, etc. When in doubt, use paper Hotkaps to cover seeds, small plants or a miniature 6-in. seed bed accommodating 50 or 60 seeds.



Second weekend

North and north central: Many ornamental shrubs, most dwarf fruit trees, are best pruned for structural balance just before leaf growth begins. In each of the early years cut back the leggy shoots produced during the preceding season; compact well branched form depends on it. Exceptions: spring flowering ornamentals, which may be pruned after blossoming. . . . Managing a coldframe in very early spring is easy while the sun is still fairly low, days are cold. When noon suns are high and temperatures rise, ventilation to prevent greater than 30° range of temperatures becomes vital. Appoint any members of family at home between 10 and 2 o'clock to coldframe committee.

Mid-south: Evergreen hedges (arborvitae, yew, box-wood) should receive any needed reshaping before new growth is under way. Yews may be cut back into two, even three-year-old wood; box will stand partial loss of two-year growth; arborvitae pruning should be kept to year-old shoots. Light shearing may, of course, be done any time throughout the season.

Pacific southwest: Some of the pleasantest spring color for sandy slopes near the coast and dry inland hillsides is provided by the twigs and foliage of three native sumacs: *Rhus integrifolia*, *R. ovata*, and *R. laurina*. Purplish, pinkish, retaining their leaves the year round, all are beautiful, easy to grow.



Third weekend

North and east: By this time only the timid will be afraid to plant most flower seeds, all but the tender vegetables in the open. Possible deterrent may be failure of the ground to dry out enough to be put in good mechanical condition. Since low temperatures are less a threat to germinating seeds than soggy soil, chief precaution is to avoid covering seeds to a depth greater than twice their own smallest dimension. Results of observing this rule may surprise you. . . . Transplanting seedlings, shrubs, trees is the order of the April day. In all transplanting there are two essentials: preventing the feeding roots from drying; preventing the tops from losing moisture to excess. Both risks are minimized if large, leafless plants, all evergreens are moved with undisturbed earth surrounding their roots. With seedling transplants, speed and firmness are better than any amount of fussing and fiddling.

South and southwest: Started tomato plants, especially those purchased late, often become tall and spindly before you transplant them. You can offset procrastination by removing lower leaves, setting plants on their sides in shallow trenches with only tip leaves emerging. New roots form along stem, main roots thrive in warm, fertile ground near surface. Tips will rise erect overnight, growth resume unchecked.



Fourth weekend

North, from west to east: If planting and transplanting are notable April enterprises, so, for the old gardening hand, is the division of hardy perennials. Those plants that flower in spring should not be disturbed till after flowering. Others may be cut, pried or pulled apart, reset at their original depth in enriched, well spaded ground. . . . Supplementary feedings of most border perennials are timely; ring (do not touch) each good-size clump with a tablespoon of balanced fertilizer. . . . Same dosage for established roses, too. On at least part of your rose bed try one of the new sustained-release ureaform fertilizers; compare results. . . . Experiment with slow-release brands on lawns as well; to apply quick-acting foods now might encourage crabgrass (which begins to germinate late in the month) more than anything else.

Everybody's April: However wondrous the gardener's machines, his spade is by no means obsolete, but its efficient use in digging is all but a lost art. For best, and least, footwork: when digging toward left, thrust spade with left foot; when digging toward right, with the right foot. Thus the working foot moves from blade to solid ground after each thrust. (Position of hands: right above left going to left; left above right going to right.) In art, as Henry James said, economy is beauty.



Soil heavy?

Expensive shrubs may wither away...even die in heavy soil!

It's true that valuable plantings of evergreens, shrubs, trees and flowers can slowly choke and die in heavy soil. Aeration of the soil is just as important as plant nutrients and water, and very often can limit the growth of a plant. But why worry about your valuable plant investments when just a few cents worth of Terra-Lite vermiculite can perform a gardening miracle. If your soil leans toward the heavy side, simply mix Terra-Lite with the soil removed from the planting hole at the time of planting. Use $\frac{1}{3}$ Terra-Lite to $\frac{2}{3}$ soil by volume. Let nature's own mineral soil conditioner lighten and aerate the soil immediately. Heavy soils become aerated, loose—roots stretch and develop to their maximum. It's wonderful, low-cost plant insurance. What's more, Terra-Lite holds many times its weight in water as well as allowing free circulation of air. There's less work, less watering, far more beauty in a Terra-Lite garden. Send coupon today for free booklet illustrating how Terra-Lite protects everything that grows.

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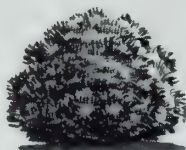
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SHOPPING INFORMATION

Cover

Sectional table, "Crescendo," cast aluminum frame, H&G Flame baked enamel finish; glass top. Each section is 20" wide, 56" along outer curve; each section, \$320. Brown-Jordan Co.

Koben style casseroles: 2-qt., \$8.75; 6-qt., \$13.75; teak salad bowl, \$35; teak pepper mill, \$9.50; Danish dinner plates, \$2.50 each, salad plates \$1.75 each; linen napkins, \$1.25 each. Centa flatware: knives, \$3.50 each, forks, \$1.50 each, bouillon spoon, \$1.25 each; cocktail mixer, \$9.50; bamboo stirrer, \$2.50. At Bonniers, 605 Madison Avenue, New York 22, N. Y.

Kitchens

Page 98, top:

Glass spice and apothecary jars, set of 12, \$18. John Wagner & Sons. French bread basket, 15" long, \$2.95; copper baking dish, 15½" x 10½", tin lined, \$25.90; 8" copper casserole, 1¼ quarts size, \$14.95. At Bazar Français, 666 Sixth Ave., New York 10, N.Y.

Bottom, left:

Carving set, "Constellation." Chrome steel blade, black plastic handle, copper trim, \$9.95. Charles D. Briddell. Copper sauce pan, 4½ quarts size, tin lined, \$16.45; hand hammered copper dome, \$26.95. At Bazar Français, 666 Sixth Ave., New York 10, N. Y. "Traditional Derby" dish, 12" long, \$80. Royal Crown Derby.

Page 100:

Built-in ovens and cooking tops: A. J. Lindemann & Hoverson Co. Ceramic tile: Cambridge Tile Co.

Collections

Page 104, top:

Crystal goblets, "Continental" pattern, \$1.50 each. Imperial Glass Corp. Flatware, "Spring Bud," luncheon fork, \$6.75; dessert spoon, \$7. Alvin. Dessert plates, white basketweave, \$30 a dozen; covered melon bowls, faience, \$6.50 each; large cabbage bowl, \$85; sauce bowls, \$11 each. At Alice Marks, 18 East 53rd St., New York 22, N. Y. Beechwood chairs, wax finish, natural rush seats, \$22.50 each. House of Italian Handicrafts, through decorators. Framed prints, reproductions of old melon prints, \$17.50 each. At Soupcon, 203 East 61st Street, New York, N. Y.

Bottom:

Goblets, cobalt blue; crystal; "Continental" pattern, \$1.50 each. Imperial. Flatware, "Spring Bud" dinner knife, \$7.75; dinner fork, \$9.50; luncheon fork, \$6.75. Alvin. Dinner plate, "Adelborg" Swedish earthenware, \$27 a dozen. Rorstrand. Fabrics: Claret red sari, \$7.50 a yard; white sari (at window), \$7.50 a yard. At Far Eastern Fabrics, 171 Madison Ave., New York 16, N. Y. Meissen oriole, 19th century copy of a Kaendler model, \$100; Viennese bird-shaped box, c. 1760, \$125; tureens, one signed by Jacob Petit, c. 1790-1810, \$300 each. At E. Pinkus, 159 East 57th Street, New York, 22, N. Y. Chinese rooster, \$1,500 a pair; Chinese hawks, \$1,800 a pair. At C. T. Loo, 41 East 57th St., New York 22, N. Y. French porcelain bird, \$150. David Weiss, through decorators. White porcelain birds on table: parakeet on branch, \$10; European thrushes, \$22.50 a pair; European song bird, \$22.50 a pair. At Bonwit Teller, 751

Fifth Ave., New York 22, N. Y.

Page 105:

Flatware, stainless steel "Variations" dinner knife IV, \$2.25 each; dinner fork IV, \$1.60 each; salad fork V, \$1.35 each. Dansk Designs. Goblet, Williamsburg Reproduction "Tear Drop" pattern; 8" high, \$5.50 each. Blenko. Dining table, 54" x 36", glass top, \$160; side chairs, \$60 each; arm chairs, \$70 each, both with foam rubber cushions. All have wrought iron frames. Espresso finish. John B. Salterini Co. Flax mats, 13" x 18", \$1 each; flax napkins, 14" x 14", 75c each; "Cornwall" English stoneware dinner plates, \$2.50 each. At Bonniers, 605 Madison Ave., New York 22, N. Y.

Leisure furniture

Page 118, left:

Chair, duck seat and back, cord adjustment, \$24; coffee table, 21" square, \$20; sun sled, canvas covered, cord adjustment, \$34. All from New Era redwood furniture group. John Hancock Mfg. Co. Tray, \$5; quart size wicker Thermos, \$7.75; Bryce double old fashion glasses, \$1.75 each. At Van Keppel-Green, 9501 Santa Monica Blvd., Beverly Hills, Calif.

Right:

Osatsu-dai table, rattan peel top, black angle iron base, 30" x 72", \$65; stools that store under table, \$12 each. Tropi-Cal.

Wood flower container, flower arrangement kit. The Japanese Center, 517 N. Robertson, Los Angeles, Calif.

Page 119, top, left:

Arm chairs, \$29.50 each; table, 42" diameter, \$50; lazy susan, 18" diameter, \$9; all H&G Carnation finish, from Meadowcraft wrought iron group. Birmingham Ornamental Iron Co.

Right:

Dining table, glass top, 32" x 60", \$106; arm chair, \$42; side chair, \$35; white plastic seat pads, lyre backs. From Minuet wrought iron group. Lee L. Woodard.

Hurricane lamps, hand-blown crystal, \$18.75 each. At Mayhew Shop, 603 Madison Ave., New York 22, N. Y.

Dinner plates, white raised grape pattern, \$3 each. At Lord & Taylor, N. Y. Napkins, light blue linen, 16" square, 75c each. John Matouk.

Oval mats, green straw, from Italy, \$1 each. At Mediterranean Shop, 201 East 56th St., New York 22, N. Y.

Bottom, left:

Shredded bamboo garden furniture designed by Elinor S. McGuire: chair, \$45; Kapok chair pad, \$20 each in buyer's fabric (1 yard of 50" material). Table, 60" diameter, \$98. The McGuire Co.

White canvas seat covers, cotton fringe trim, custom made by The McGuire Co. for Michael Taylor, A.I.D. Umbrella imported from Italy by Michael Taylor, A.I.D., 556 Sutter St., San Francisco, Calif.

Right:

Rattan and peel furniture: table (rattan core) 28" diameter, shelf in base, \$45; stool, 16" diameter, \$18; peacock chair, \$45; tub chair, \$40, all unpainted. Tropi-Cal.

A Picture of Perfection



The 907 "Duxbury" Chair
Jamestown Lounge Co. Jamestown, N. Y.

prices approximate. Include Fed. Tax.

Page 120, top, left:

Dining table, 54" x 36", glass top, \$60; side chairs, \$60 each; arm chairs, \$60 each; both with foam rubber cushions. All have wrought iron frames, espresso finish. John B. Salterini Co. Medenya, walnut; 17th Century Italian, \$225. At George Funk, 862 Lexington Ave., New York 21, N. Y.

Page 120, right:

Chaise, rattan frame, foam rubber mattress, plastic foam bolsters, zippered covers; 76" long, \$330. Matching ottoman, \$106. Ficks Reed Co. Round table, solid brass, 33" diameter, \$385. At Teresa McLaughlin, 501 N. Robertson Blvd., Los Angeles 48, Calif. Iron shell, black iron, \$8. At Arden Men, 1 East 54th St., New York, N. Y.

Page 121, left:

Rattan chaise longue, pumice finish, foam rubber cushions, zippered covers; 76" long, \$269; rattan cocktail table, pumice finish, Formica top, 48" x 22", \$95.00. Ritts Co. Rattan bird cage from Hong Kong; 55" high, 23 1/2" diameter; \$28. At Arden Men, 1 East 54th St., New York, N. Y.

Page 121, right:

Arm chairs, wrought iron frame, H&G mustard finish; cushions with white cloth covers; \$92. Molla, Inc. Tablecloth, 70" long, Everfast, Ever-

glaze cotton, \$10.98. At Macy's, Herald Square, New York, N. Y.

Goblets, "Latham" milk glass, \$2.30 each. At Lord & Taylor, New York. Painting, "The Yellow Knight," by George Bayliss, \$200. At The Artists Mart, 1361 Wisconsin Ave. N. W., Washington 7, D. C.

Floor: Amtico Vinyl 9" tiles, terrazzo design; .080" thick installed, 80c to \$1 each; 1/8" thick installed, 95c to \$1.20 each. American Biltrite Rubber.

Page 121, top:

Benches, solid birch seat, ashwood frame, natural finish, 55" x 24", fitted seat pads, \$96 each; captain's chair, \$39.50; all from Ashcraft Group. Heywood-Wakefield Co.

Antique copper rooster on iron base, from Italy, \$150. At Yale R. Burge Interiors, 42 East 57th St., New York.

Center:

Director's chair, mahogany frame, leather seat and back, \$50. Telescope Folding Furniture Co.

Charles X rosewood desk, c. 1825, \$1,250. At Yale R. Burge Interiors, 42 East 57th St., New York, N. Y.

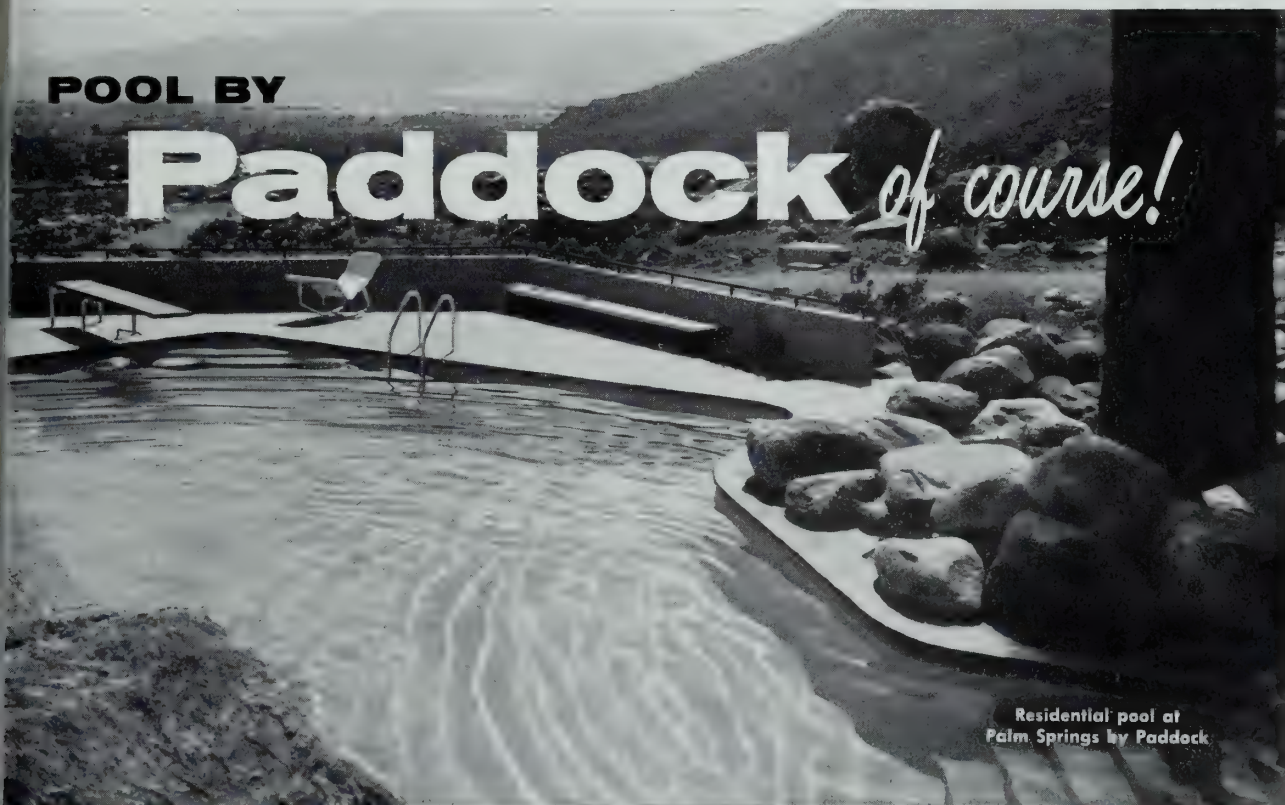
Bouillotte lamp, brass, Louis XVI reproduction; three lights, green tole shade, \$270. At Accessories & Design, 112 East 55th St., New York 22, N. Y.

Bottom:

Side chairs, high pierced metal back, (Continued on next page)

POOL BY

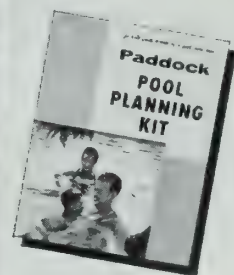
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SHOPPING INFORMATION (Continued)

loose cushions; wrought iron, brass trim, \$18.50 each. Young Family. Round table, polished steel, bronze rosette, St. Anne gray marble top, 32" diameter, \$295. John Vesey, Inc. Wine buckets, old Sheffield, \$400 a pair; 3-light sterling candelabra, \$88.50; fruit plates from set of thirteen, \$150 the set; champagne goblets, \$2.20 each; flatware, "Old French" 6-piece setting, \$38.75; sterling salt and pepper shakers, \$18 a pair. At Black, Starr & Gorham, 594 Fifth Ave., New York 19. Hardware: lever handles and roses, reed and ribbon design. Charles A. McCarthy, through decorators.

Page 122, top, left:

Rattan chair, black bonderized tubular steel frame, \$27.95. Troy Sunshade.

Center:

Stack chair, aluminum frame, white Saran webbing, \$11.95. Lawnlite Co.

Right:

Leather campaign chair, steel frame, cowhide chair seat, plastic binding; \$29.95. Landes Manufacturing Co.

Bottom:

Lounge chair and ottoman, woven rattan, natural finish. Set, \$49. Ritts Co. Brigrance dress, sleeveless, of Moygashel imported Irish linen, \$50; child's dress, polished cotton, pink and blue dots on white; toddler sizes, \$5.95, 3-6X, \$6.95. At Lord & Taylor, Fifth Ave. and 38th St., New York, N. Y.

Page 123, top row, left to right:

Dining chair, rattan, foam rubber cushions. In muslin, \$72.50. Willow & Reed. Side chair, wrought iron, brass trim, from Cathay group, \$25. Gallo Original Iron Works.

Basket chair, black tubular base, rattan core seat, \$19.95. Mallin Co.

Arm chair, heart shaped; natural rattan and peel; \$35. Tropi-Cal.

Second row, left to right:

Arm chair, white wrought iron, upholstered seat cushion, from Mantilla Group, \$89. Molla, Inc.

Side chair, designed by Verner Pantoni; with reversible cotton sling, \$30; matching ottoman, \$19.50; chair with reversible calfskin sling, \$60; matching ottoman, \$34.50. George Tanier, Inc.

Third row, right:

Arm chair, black tubular steel frame; seat and back, plastic cord; \$24.95. O. Ames Co., Division of McDonough Company.

Lighting Fixtures

Pages 124, 125

1. Finland House Lighting Corp., 41 E. 50 St., New York, \$120.00 (through your local dealer or decorator).

2. Bonniers Inc., 605 Madison Ave., New York, \$30.00.

3. Altamira, 18 E. 50 Street, New York, \$40.00 per globe, entire fixture \$215.00 (through decorators).

4. Made by Lightolier, Inc., 11 East 36 St., New York, obtained through your local dealer or decorator, \$20.95.

5. Lightolier, Inc., 11 East 36 St., New York, obtained through your local dealer or decorator, \$200.00.

6. Globe Lighting Products, Inc., 1710 Flushing Ave., Brooklyn, N. Y., \$17.05 (through your local dealer).

7. Altamira, 18 E. 50 St., New York, \$75.00 (does not include wiring), (through decorators).

8. Globe Lighting Products, Inc., 1710 Flushing Ave., Brooklyn, N. Y., \$48.29 (through your local dealer).

9. Lightolier, Inc., 11 E. 36 St. New York, \$49.50, through your local dealer or decorator.

10. Georg Jensen Inc., 667 Fifth Ave., New York, \$47.50.

11 and 12. Custom design by architect, Joseph Esherick, A.I.A., manufactured by Hanschen & Goddard, 483 Tehama, San Francisco, Calif.

13, 14, 15, and 16. Custom designs by Irene McGowan, manufactured by Harvey C. Lynde Co., 720 Stewart St., Seattle, Washington.

Page 147

Top to bottom.

Kitchen counter lighting, a custom design by architects Gates and Ford. "Lyteline" fixture by Lightolier, Inc., 11 E. 36 St., New York, \$24.30 through your local dealer.

Ceiling fixture custom designed by architects Gates and Ford.

Bathroom lighting unit in ceiling designed by Bob Ray Offenhauser.



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LONG LIFE. AND A GREEN ONE. TO ASPARAGUS

The Greeks had a word for it.* The Romans relished it at banquets. It was a favorite pioneer dish. Yet many a home gardener thinks of asparagus as a gourmet crop that requires elaborate care. On the contrary, you may start asparagus plants at the side or back of a property line. With a little more space you can start a double row of plants that will thrive for as long as 15 years if you give them a well prepared bed of rich loam, keep them weed-free with careful cultivation.

As few as 50 roots will supply a small family. More liberally, and with the freezer in mind, 100 roots are ample eating for a family of five. Figure on setting out 10 roots for each member. The number of roots you buy depends entirely upon the amount of space you can reserve for the bed. Spadework, a little expense, and some patience are required at the start of your first asparagus venture. For you can expect no crop until the spring after next. From then on, for six weeks from the middle of May to about July 1st, you will be supplied with edible spears that are rich in protein, low in calories, and enough

*ασπαραγος

to allow some for the freezer.

Success in growing a crop depends on proper preparation of the soil and selection of good plants. Best choice for beginners is to buy dormant, one-year-old roots, such as the rust-free Mary Washington strain (Viking is another dependable variety). You can set them out just as soon as the ground becomes workable. An average asparagus plant, when fully matured, yields about 9 stalks per plant per year. Roots should be set out at least 15" apart (ideally 18"-20"). Better buy a few more plants than you estimate you will need, for a few yearlings may be inferior.

There are two good methods of planting. One is to set roots out in a deeply dug, well fertilized trench. The other is to plant them just under the surface, in good soil. Regular side dressings of manure or fertilizer encourage best yields. The great virtue of trenching is that it facilitates the production of blanched stalks (often preferred by European palates). Trenching also permits deeper cultivation, a process that helps the gardener control weeds.

Trenches should be dug at least 12" deep by 12" wide, with

centers of the rows 3 ft. apart. Lay a 4" layer of well rotted manure at the bottom of the trench. Or you may work in compost and a liberal scattering of 5-10-5 commercial fertilizer. Tamp down firmly and cover with 5" of rich garden loam. This means a soil enriched with more manure, compost, or other humus. Space the asparagus roots 15" apart along the trench, with the crowns up. Cover with soil, but not deeply, to avoid smothering crowns. When the stalks emerge, draw soil around them. This should be a gradual process until by the end of the first summer, the trench will be level with the garden surface.

With conventional planting, simply hoe a shallow trench about 2" deep in well prepared and enriched soil. Set plants at 15" intervals, spreading roots evenly. Give the new spears a side dressing of manure or balanced fertilizer in the spring. The first fall mulch the bed when frost arrives. Mulches, for both trench and surface planting of asparagus, may be salt hay, straw, buckwheat hulls, grass clippings, or compost.

The best location for an asparagus bed is on sunny, level, well drained ground. Asparagus

will not grow well in soggy soil. Nor will it thrive in hot climates: some winter frost is necessary to induce a dormant period. The first spring after planting, no spear should be cut. The second year you may harvest a modest amount. The third year, spears may be cut as soon as they reach normal height. The fourth spring will give you a full crop. After mid-summer, plants should be allowed to make their feathery growth, then be cut down late in the fall.

Mature asparagus is prime for cutting when the spears are about as thick as your thumb. If you prefer them blanched, make your cut several inches below the surface, when only a few inches of mature green stalk show above. Use any sharp kitchen knife, or a standard asparagus fork with a thin blade and notched tip. To harvest green spears richer in vitamins, cut at ground level (or snap the stalk off between thumb and forefinger). Many gardeners claim that the flavor of garden-fresh asparagus is at its peak when the head has just begun to open. Two cautions: never cut a thin stalk; these are the backbone of your crop. And don't overcook, or the flavor will be lost!

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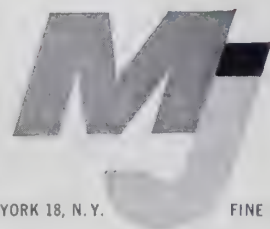


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Outdoor Leisure Furniture, designed for the maximum of utility and good looks, has become as much a part of today's living pattern as the station wagon, and like the station wagon it tends to get plenty of wear and tear. For this reason, the materials of which it is made are chosen for durability as well as their way of keeping up appearances with very little care. But even the sturdiest materials deserve a certain amount of attention. This primer is offered as a guide to the care of several major types of Leisure Furniture. The treatments suggested will give your Leisure Furniture longer life without too great drain on your own leisure.

Wrought iron

Most better grade wrought iron furniture is processed for rust resistance by the manufacturer. It may be given an undercoating of zinc or a series of chemical baths which prevent rust from creeping in should the surface paint become chipped.

Cleaning: Wrought iron furniture should be hosed off or washed with soap and water and wiped with a chamois when dusty or soiled. Along the seacoast, even rustproof metal furniture should be hosed off with clear water regularly to prevent salt deposits. If a shiny finish is desired, the surface may be waxed from time to time.

Retouching: Any scratch on the surface should be touched up immediately to prevent rusting. Use

a metal base exterior enamel. If rust appears, the spot should be scraped with a wire brush or sandpaper before retouching.

Restoring: To refinish metal furniture, smooth the surface with sandpaper and wipe with turpentine. Or, remove heaviest part of the paint with a lacquer thinner, using a soft-haired brush or rag (taking care not to remove protective undercoating which may exist); allow frames to dry overnight. Paint should be applied in two coats; let it dry thoroughly and sand lightly between coats. A primer of zinc chromate will help preserve the finish if an undercoat is desired. It is possible, through some manufacturers, to obtain touch-up enamels or spray bombs of paint which will match the original finish.

Aluminum

A natural oxide film which forms on exposure to air protects aluminum furniture from atmospheric conditions that attack other metals. This thin, tough film covers surface scratches as soon as they occur. Because aluminum is light in weight, it is especially satisfactory for portable pieces.

Cleaning: Aluminum needs no special care other than an occasional hosing and wiping to remove dust and soil. Periodic applications of wax or a light film of oil on the tube frame will preserve the finish and maintain its gloss. This procedure is particu-

(Continued on next page)



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TAKING CARE OF

larly advisable wherever aluminum furniture is exposed to salt air. In applying wax to new aluminum furniture, clean the frames thoroughly with a solvent cleaner (any good grade of mineral spirits, kerosene, turpentine or naphtha), apply liquid wax with a clean, soft cloth and polish. To remove accumulated dirt, use a solvent cleaner, or, if necessary, a mild abrasive cleaner on a clean, damp cloth; rinse well and dry. For heavier dirt, try a stainless steel wool pad (00 size or finer) with liquid wax or one of the above cleaners. Mild steel wool can also be used, but be sure to remove all remaining particles after cleaning as they will rust-stain the aluminum. After cleaning, apply a liquid wax coating.

Retouching: Scratches on the aluminum itself can be removed by rubbing fine steel wool over the surface. Again, be certain no particles remain after cleaning.

Restoring (See section on restoring wrought iron.)

Steel

Although gliders of steel need to be sheltered somewhat from the weather, steel chairs and tables are designed for outdoor use. The finish used by most manufacturers gives a certain amount of rust protection, but rusting is liable to occur when paint begins to chip.

Cleaning: Steel furniture may be kept clean with an occasional damp wiping.

Retouching: For steel frames that have lost their finish, or have started to rust, work down the deteriorated spots with a piece of light-grained sandpaper and wipe the area off with a dry cloth. The spots can be touched up with a metal base exterior enamel.

Restoring (See section on restoring wrought iron.)

Bronze

Furniture constructed of bronze tubing cannot rust, and requires little or no upkeep. It is finished in natural verde, and develops a patina like old bronze, particularly on exposure to sea air. However, if this patina is not wanted, it may be removed with carbon tetrachloride (apply only in the open air) or brass polish.

Rattan

Although natural finish rattan can survive a certain amount of weathering, it is recommended for use in enclosed or semi-enclosed areas where it will not become rain-soaked, or dried out and brit-

tle from the heat of the sun. This is also true of peel, bamboo, wicker and rush furniture.

Cleaning: Rattan furniture is basically very easy to care for. Frequent light dusting with a soft cloth and application of a cream wax polish will keep the frames in good condition. A coat of spar varnish applied once a year (or every season, if furniture is used all year round) will protect and freshen the original finish.

Retouching: If the rattan becomes scuffed or scratched, the marks may be removed with a light-grained sandpaper or fine steel wool and refinished with a light coat of clear lacquer or varnish.

Restoring: If the rattan is severely worn or weathered, it is best to remove the original finish with sandpaper or paint remover and refinish with varnish, enamel or stain.

All rattan members have to be joined by rattan peel, plastic bindings, or leather thongs. If any of the members become separated, the bindings which cover the joint may be removed, a new screw inserted, and the joint rewrapped. If the bindings themselves crack, the split sections may be joined with small brass tacks, or the bindings may be replaced. The new binding should be wet first and stretched as it is wrapped. As it dries, the binding will contract.

Wood

Wood furniture designed for outdoor use is treated with a preservative that will somewhat protect it from the elements, although it may weather or crack in time. A coat of varnish applied once or twice a year will keep the original finish looking fresh. Redwood needs a special preservative; there are several brands on the market.

Fabrics

Outdoor leisure furniture cushions need protection, no matter what their covering. Even in the case of waterproof materials, there is the danger that rain and dampness will seep through the seams and rot the cushion from inside. It is a good idea to remove the cushions at night if you have available storage space. If not, cover each piece of furniture with a plastic or rubberized sheet. Or stack all the cushions on one large piece of furniture under a waterproof sheet.

Coated fabrics exposed to
(Continued)

LEISURE FURNITURE (Continued)

outdoor use will retain their luster if occasionally damp-wiped or washed with mild soap and water, then rubbed dry, to keep dirt film from accumulating and wearing into finish. Other fabrics should be dry cleaned; there is liable to be a small percent of shrinkage if machine-washed.

Vinyl webbing found on some leisure furniture is particularly weather-worthy. The webbing should be washed once or twice a season with soap and water, rinsed with the hose and wiped dry. Continued exposure to the sun's rays eventually weakens vinyl, so pampering this furniture a little will help extend its life.

Worn webbing can be replaced at home if it becomes necessary.

Rope and canvas covers can be kept in good condition by scrubbing with a detergent; hose furniture off and dry it in the sun. This furniture should never be stored when either the rope or canvas is wet.

Fabric seats and backs may be replaced when they become stretched, cracked or faded. Using the old covering as a pattern, cut the fabric slightly smaller to allow for stretching, and double stitch the seams for extra strength. New seats and backs for steel furniture are available already stitched, and may be bolted on to chair. **END**

For additional information about the care of leisure furniture, write to the National Association of Summer Furniture Manufacturers, Inc., 216 East 49th Street, New York 17, New York.

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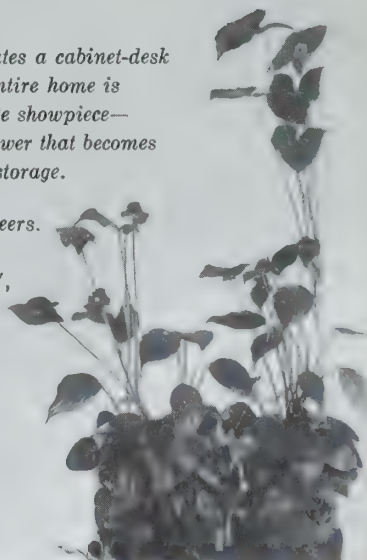
Standing Rabbit 5½" high \$8.50*

*Slightly higher South and West



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A CALIFORNIA ARCHITECT'S

Lofty Hilltop's geometric structure



At entrance to parking area two steel shafts shaped into an abstract sculpture rise from a concrete base. Retaining wall defines topmost level of site, which includes house, gardens and the pool. Grills in background screens pool.



HOUSE & GARDEN

ORIGINAL HOUSE (Continued from page 87)

form what Thornton Ladd calls "spatial drama"



Planes of Hilltop structural design stand out in contrast to craggy hillside and mountain range in background. Although the house, pool and complex of formal gardens seem to occupy a large area, a plot measuring only 100' x 160' contains them all.

STOLLER



Spacious gallery separates pool and parking area and leads to front entrance. On far side of pool is a flat-roofed pavilion which shelters swimmers from sun and is a structural link with gardens.

Cantilevered concrete slabs form graceful stairway beneath cube structure. Two similar flights of steps complete the ascent to top of hill. Each slab was pre-cast in stainless steel forms.

(Continued on next page)

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A CALIFORNIA ARCHITECT'S

Hilltop gardens convey variety of moods



The peristyle is illuminated at night from the lighted
urn-shaped decoration at its center. Entrance to the house
is at extreme right; solid doors open to air conditioner.



Rectangular lawn two steps down from pool is only Hill-
top area where a lawn is planted. Cypress in background
rise 25 feet, are dramatically silhouetted against the skyline.



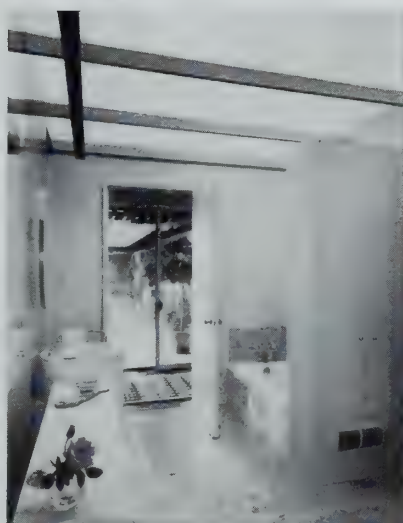
Circular pool at the rear of the house is bordered by a
wide ring of green gravel. Adjacent to the kitchen, this
garden setting, planted with roses, requires little care.

Hilltop interiors are peaceful, handsome



Master bedroom, furnished traditionally, enjoys two intimate views through window walls: of water garden and terrace, at left; of a pool and another part of water garden, at right.

Master bath has a luminous ceiling consisting of arched transparent sections between beams. Beyond the doorway and connecting bedroom halls is a sliding glass door which leads to the peristyle.



The kitchen is built around a cooking island which has a long storage cabinet suspended above it. Side wall and far wall shown here consist of storage cabinets. Breakfast table is near the sliding glass wall opening to a garden.



Architect's bedroom faces water garden and master bedroom beyond. Simply furnished, with large Japanese screen the only decoration, the room is actually in a separate building.

(Continued on next page)

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Some Architectural Ideas of Thornton Ladd

When Thornton Ladd entered the University of Southern California, he was tempted to major in music. Instead for reasons he still can't explain, he chose architecture. He completed the standard five-year course, then, spent a sixth year studying landscape architecture because he "needed to know the mechanics of landscaping in order to integrate internal and external space." Now 32, Ladd has traveled widely, experimented freely and expressed his ideas with eloquence. Here are a few of them:

- "We are in an age of synthesis in all art forms: the hard crust of tradition has been shattered by rebels and idealists, and now we have to adapt their new ideas to what is valid and worthwhile from the past."
- "When one studies a score, he sees that many aesthetic structures in music are similar to those he must cope with in architecture."
- "Hilltop was a laboratory experiment for me. I was learning that the function of architecture is not only to provide shelter but to handle light and create a mood with light and space."
- "In another 50 years, what we call the California School will be written about and talked about as something that had a tremendous impact on American architecture."
- "Most clients want more house than they can afford. It is the architect's job to help them decide what to do without."
- "I have learned that the future of architecture depends on close coordination between the architect, the landscape architect, the contractor, the interior decorator—and also the banker."
- "Standardization leads to decay. The solution is to mass produce certain units of the house—kitchens, bathrooms, garages, utility areas—as economically as possible. Then the other units, such as living rooms and bedrooms, can be designed according to the tastes, the needs and the inclinations of the owner."

Building data:

FOUNDATION: Reinforced concrete. EXTERIOR WALLS: Stucco. ROOF: Built-up roofing with gravel finish—Johns-Manville Corp. DOORS: Flush, solid core doors—Arcadia Metal Products Inc. GLASS: Fuller Glass Co. FIREPLACE: Belgian black marble. INTERIOR WALLS: Plaster, Limba, and lacquered wood paneling. INTERIOR PAINTS AND STAINS: Lacquered wood in living room by Joe Castaneda. CEILINGS: Plaster. FLOORS: Parquet wood flooring. HARDWARE: Schlage Lock Co. HEATING SYSTEM: Gas fired warm air—Lennox Furnace Co.

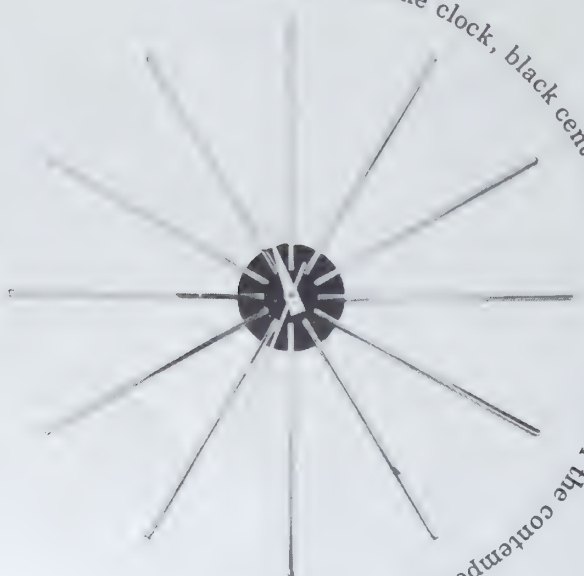
Controls—Minneapolis-Honeywell Regulator Co. Water heater—Day & Night Division of Affiliated Gas Equipment Co. BATHROOM AND KITCHEN PLUMBING FIXTURES: American-Standard. KITCHEN EQUIPMENT: Countertops—"Formica"—The Formica Co. Dishwasher—General Electric Co. Cooking units—Thermador Electrical Mfg. Co. Fan—Trade-Wind Motor Fans Inc. ARCHITECT: Thornton Ladd. INTERIOR DECORATOR: Thornton Ladd, Mrs. L. B. Ladd, Paul Tuttle. LANDSCAPING: Thornton Ladd. CONTRACTOR: S. O. Bennett & Paul Spindt.



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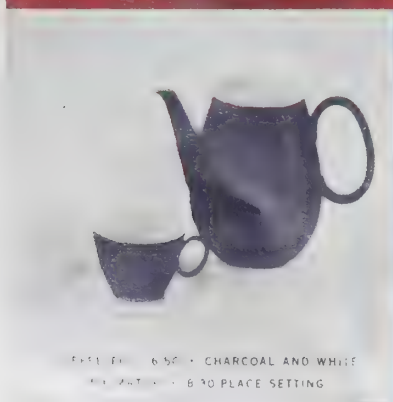
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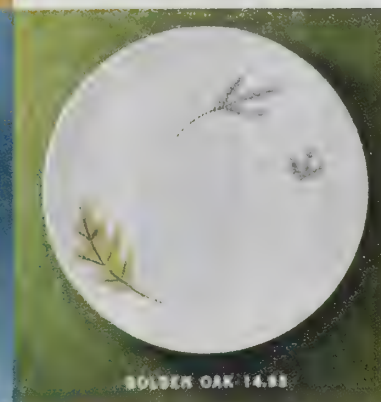
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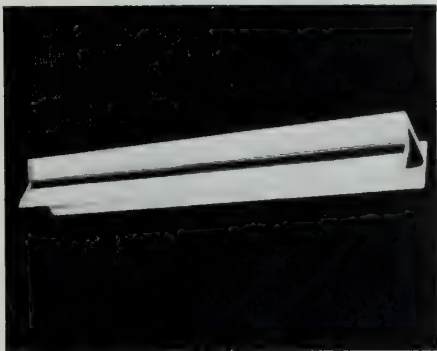
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Flush light, even with surface of the ceiling, runs the length of the lavatory countertop. Tubes behind its inconspicuous ribbed glass panel light the entire mirror for shaving or for making up. *Designed by Bob Ray Offenhauser.*

Shopping information, page 132



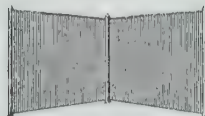
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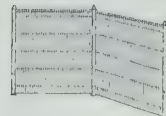
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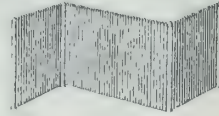
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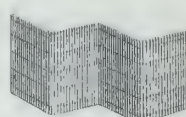
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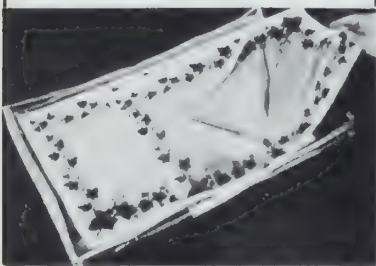
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An exciting new approach to guest towel display! Fold your handy little terry finger towels into squares and insert between rings for an effective horizontal color bar. Or if you prefer hang towels over rings vertically for a cascade of color. Metal caddy has 7 rings, each 3 1/2" diameter with 2 useful bottom hooks. Over-all length 12 1/4". Fastens to any wall with self-adhesive (included). No nails or screws needed. Choice of Chrome or Brass. \$2.50. 2 for \$4.75

Postpaid. No C.O.D. Guaranteed, of course.

ELRON, INC.

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SHOPPING

You may order all merchandise shown in Shopping Around (editorially and in advertisements) by writing directly to the shops. Enclose check or money



Slim binoculars. Warm weather will soon be here and you will be viewing tennis matches, boat races, or even the daily double. Be prepared to see well by using a pair of sports glasses like the one shown here. No bigger than a cigarette case, the glasses are enclosed in a metal frame, covered with leather. \$5.95 ppd. Carla's, 800 N. Clark, Chicago.

MIEHLMANN



The Easter bunny will arrive at your house in an elegant Italian straw tote bag if you order the confection shown here. Mr. Bunny (18" long) is enchanting. It is made of striped percale touched off with softest plush. The straw bag (11" x 8") is attractively trimmed with colored ruffle. \$3.95 ppd. for both. Johnny Appleseed, Box 70HG, Beverly, Mass.



Flowers that bloom in the spring, summer or fall are no more flower-like than the artificial tulips shown here. Made in France of polyethylene, they are fringed and veined so realistically that it is hard to realize they are fake. Pink, red or white. \$5.95 for a pot of three, \$8.95 for five. Ppd. Ward Phillips, HG, Main St., Carpentersville, Ill.

Sensational new drapery fabrics UNCONDITIONALLY GUARANTEED SUNFAST \$1.60 a yard

Send 25¢ for swatches, information

Both fabric and cost of labor will be replaced if draperies made from these fabrics fade! Fabric by the yard for \$1.60. Custom made into draperies to your measurements approximately \$2 a yard. Send 25¢ for swatches of all colors of Sunfast drapery fabrics, complete price and measuring information.

CARABAO SPECIAL PRODUCTS CO.

Dept. GA7, Box 3689

2750 Hyde at Beach, San Francisco, Calif.



Stark white porcelain is used to make the elegant straight demitasse shown here. The handle is graceful, the saucer is perfectly proportioned. This translucent china will complement any type of dinnerware. The set of four cups and four saucers is modestly priced at only \$3.30 postpaid. The Bowman's, Dept. HG4, 2477 Lombard Street, San Francisco, Cal.

AROUND

with Ann McLaughlin

order, as few of them handle c.o.d.'s. You may return for refund any item not personalized if you return it promptly by insured mail and in an unused condition.

The Sea Witch is a majestic Clipper ship which collectors will want to own. Made of wood (black topside and antique white bottom) and thread (rigging), it is 18½" long x 13" high. Note how gracefully it is mounted on a wood block which is fitted with a brass inscription plate. \$30 ppd. Order from Piel Craftsmen, HG4, 307 High, Newburyport, Mass.



Cast brass finials. These handsome brass ornaments will fit any standard lamp. We think that either of the two designs shown here will add distinction to your decoration. The spread eagle is 4" high x 4" wide. The Scotch thistle is 3¾" high x 1¾" in diameter. \$2.95 for one; \$5.50 a pair. Ppd. Mono-Art. Dept. HG4, 50 Delancey Street, New York 2, New York.



A gay barometer for the kitchen is the hand-carved wood one shown here. Made in Austria, it is brightly colored and devised so that the carved man appears in the doorway when the weather is fair. When it is stormy the woman stands in the entrance. Over-all size: 5" wide x 3" deep x 5" high. \$2.25 ppd. From Kronenberg's, Inc. Dept. HG4, Hamburg, N. Y.



Fillip for the kitchen: switch plates decorated with fruits and vegetables. Shown here is a single toggle and a double toggle plate which is made of metal finished in baked white enamel. The colorful vegetable and fruit designs are done in bas-relief. To frost these scattered rhinestones have been added. 79c and \$1.25. Ppd. Kimball, Oshkosh, Wisc.



Siamese teak and Danish skill—combined to produce serving pieces of beautiful shape and graining! The twenty-inch curved tray, 8.75
Twenty-inch salad bowl, 15.00 Fork and spoon, 12.95
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Matching clutch Bag. 9" x 4½" **\$3.95**
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Cushion **\$5.95**
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Going vacationing or just getting a head start on a spring wardrobe, you'll thrill to this imported playwear cut from homespun mountain manta cottons, (oyster white).
PEON PANTS—wrap around, tie at waist and ankle. Fit is no problem, mention your size. SMALL, MEDIUM, LARGE, Ppd. \$6.75.
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Beautifully printed on fine quality gummed paper, 1000 for only \$1.00. SPECIAL OFFER: Any SIX orders for \$5. Personalized labels make a wonderful, useful present. Money back if not delighted. Handy Gifts, 411 Jasperson Bldg., Culver City 1, Calif.

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All Sizes
COMPLETE
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EASY
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These large, handsome wall racks prevent "magazine mess." Magazines will not "slouch" or bend. Each is held upright. Each is visible for convenient selection. Beautiful in the home. Perfect in office or reception room. Complete racks in satin smooth, honey-tone knotty pine or maple or mahogany finish. OR IN KITS for easy, home assembly. Precision cut drilled, sanded, etc. with simple instructions.

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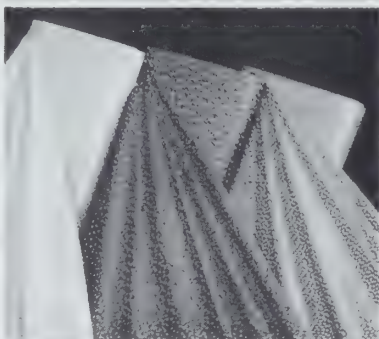


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Jeff Elliot Craftsmen

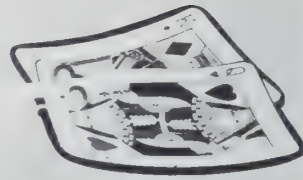
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THE VERMONT CROSSROADS STORE.
WATERBURY 9, VERMONT.



A good deal for the card player-smoker is the curved plastic ash tray shown here. Designed like two playing cards, it is fitted with two brass balls which will hold a cigarette. A set of these trays will make a fine gift for any hostess. Each tray measures 6" x 6". \$1.25 for one; \$3.95 for a set of four. Ppd. Huss Bros., 800 N. Clark St., HG4, Chicago 10.

Your Lincoln pennies might earn you a dividend if you start to save them in the sturdy album shown here. It holds fifty-nine pennies. Each slot is marked with a date line. You must fill it with the right pennies (some are easy to find, others are not). When the album (\$1 ppd.) is filled it is worth \$16. Order from ByMail, Box 488HG, Hempstead, N. Y.

Time saver. The plastic treated paper bath mats shown here will help you cut down on laundry time. Corrugated to prevent slipping, the mats come marked with the family name. 16" x 20", they come in two colors: ivory or white. A set would make a nice gift. \$1.50 ppd. for 10. Handy Gifts, HG4, 103 Jasperson Building, Culver City, Calif.



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Make your own magnetized towels, potholders, tack boards — thrifty gifts! 10 in pkg. Each fits 80 times own weight! Ideal for hobby shop, garage, car maps.

Alnico V
Magnets \$1.00
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FREE CATALOG—write today!

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Stop Dog And Cat Damage—\$1

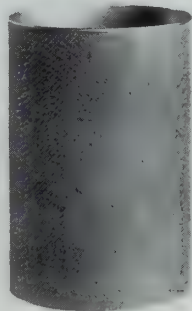
DOG WICKS are the perfect solution for repelling pets. One sniff and away they'll run! Hang this chemical Wick on shrub or branch and rest easy for the whole season. Safe, harmless to animals. Use inside or out—protects lawns, garbage pails, flowers, furniture. Trains your pets and neighbor's dogs. *Guaranteed to do the job or your money back!* Pack of 20 for \$1, postage paid. Order **DOG WICKS** direct by mail from **Sunset House**, 868 Sunset Building, Hollywood 46, California.

AROUND

Portrait medallion. You can have the likeness of someone you love permanently recorded on the handsome charm shown here. It is set into a sterling silver or heavy gold-plated rim which is fitted with a ring. \$10.95 for 3/4" diameter; \$19.25 for 1"; \$27.45 for 1 1/2". Ppd. Tax included. Mansfield House, Dept. HG4, 38 Water Street, New York 4, N. Y.



Woven fabric covers the outside of the metal waste basket shown here. Beautifully textured, the fabric is processed to withstand wear and grime. If it does soil you can wash it. Interior of basket is finished with gold color lacquer. 13" x 10". Fabric colors: Saxe blue, avocado, gray, rose, scarlet. \$3.50 ppd. Caliph, Box 83HG, Raynham Center, Mass.



French milk glass. The delightful egg and rabbit dish shown here is made from the original antique mold. Use it at Easter time to hold rainbow color jelly beans. Later it can serve as a cigarette box, as a candy dish, as a pretty ornament. Over-all size: 4 1/2" high x 4 3/4" in diameter. \$2 plus 25c. Order from Page & Biddle, Dept. HG4, Haverford, Pa.



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Fixtures

nalcobrite Decorative Tungsten Lamps

Delicately hand-tipped, clear or frosted glass, 25 or 40 watts, candelabra, intermediate or standard base. 75¢ each in clear, 85¢ each frosted glass, includes tax and postage. Minimum order of six. Specify wattage, finish, base. Write

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Bring a look of Spring to your party tables with these unusual table ornaments. For individual place settings or centerpieces, fill the little wicker containers with gay colored jelly beans, nuts, Easter eggs or tiny posies. Add the fluffy chenille chicks, with their rainbow hues of color, and you'll start table talk. Containers are 4" long, 2 1/4" wide at opening. You'll use them the year round in dozens of fresh, original ways.

Write for special quantity discounts on wicker favors for club or lodge dinners.

Set of 6 wicker containers and 6 chicks, only \$1.95 postpaid

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Cuts Painting Time up to 75%
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Throw Away Those Sloppy Paint Brushes!

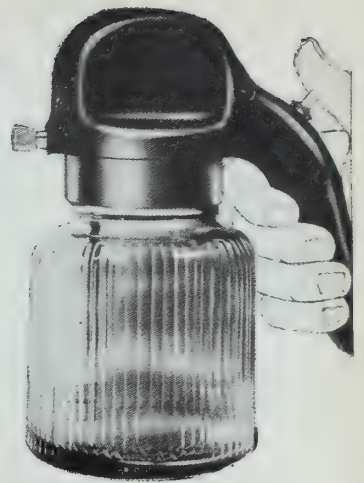
No more backaches, stiff arms or sore muscles from wielding heavy brushes. Simply plug in, press button and spray. Nothing could be easier. You get clean, satin-smooth jobs that will amaze you. No jabbing or rebrushing. No streaks or marks or dripping paint. Sprayer reaches corners, deep cracks, rough and pebbled surfaces better, easier, faster than any brush. Even housewives have praised it in words like these: "Wish I had it years ago." "Almost makes painting fun." "So much faster and easier than brush painting." "Paid for itself already." "I'm glad I bought it."

101 uses for home, garden, shop, garage, etc. Paint inside and out. Spray screens, outdoor furniture, etc. Spray insecticides or paints. Mothproof clothes. Sprayer takes enamels, lacquers, polishes, deodorants, repellents, light oils, liquid fertilizers, etc. Needs NO tank or air compressor. Built-in strainer. Won't clog or drip. Cleans in seconds. Absolutely safe. NEW 1957 MODEL!

Only 2,500 At This Special Price!

Why pay from \$19.95 to \$29.95? Our price is only \$9.95. Same guarantee. Complete kit—no extras to buy. Bargain possible because you buy direct. No needless distribution costs or high middlemen's profits tacked on. But we can guarantee only 2,500 kits at this special price. New shipment from factory will cost more. This announcement is appearing in 3 other home magazines right now. Orders filled in sequence. Don't lose out. Enjoy 10 day trial. YOUR MONEY BACK if not satisfied. Act now! MAIL coupon AT ONCE!

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Ideal for **OUR PRICE**
Women **9.95**
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WHY PAY
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RUSH Professional Paint Sprayer at special price of only 9.95. MY MONEY BACK promptly if I am not satisfied.

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★ Sensational New \$1 Value ★

Hand Etched Rose Design

Glass
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For Gracious Serving
... or Use as Planter!

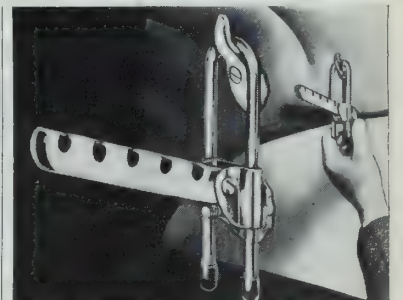
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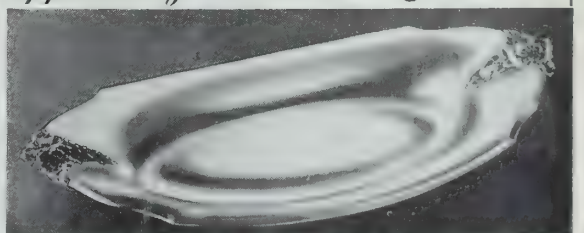


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Slips over any car coat hook (hard top too) and adjusts in seconds. Cork pad prevents marking surface. Made of handsome plated steel it is portable and can be hung easily on hotel or home closet hook. Holds travel bags, clothes or hats securely. Takes ten garments and one on each side gives ample capacity with no loss of vision. Stores away in glove compartment when not in use. \$1.00 postpaid. Carol Beatty, 270 Beatty Bldg., Los Angeles 46, California. Free gift catalog included.

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Exquisite Bread or Roll Tray you'll be proud to own or give. Its graceful beauty is enhanced by the richly sculptured, famous Rose Elegance pattern. Measures a generous 13 1/4" x 7". Of the very highest quality, you've seen it elsewhere for twice the price! An excellent gift for Mother's Day, your favorite bride or hostess.



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WASHABLE—REVERSIBLE

Only \$2.⁹⁵ per sq. yd. POSTPAID

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Only 49¢ sq. ft. POSTPAID

Perfect Choice for Porches—Patios
Game Rooms—Contemporary Rooms.

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Attaches
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To Any Door
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Six All
Aluminum
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Sturdily
Built—
3 Ft.-All
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\$6⁹⁸

Satisfaction
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Nothing like it! Puts unused space to valuable storage use! Provides needed space for storing bottles, medicines, cans, boxes, etc., on any door or wall anywhere! Grand for your bathroom or pantry. Ideal for hobbyist. Overall height 40"; 6 1/2" between shelves; 3 1/2" deep. Specify width desired—12", \$6.98; 16", \$7.49; 20", \$7.98; postpaid.

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Only the best indoor shutters are inexpensive. Paul Heinley movable shutters cost no more because they are far superior in design, craftsmanship and materials. Any color finish, or unfinished. Easy to order, simple to install. Fast delivery anywhere in the U.S. Learn about the best before buying. Send 25¢ for "Idea Kit" to aid you in better planning.

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SHUTTERS BY *Paul Heinley*
Originator of Today's Indoor Shutters
2233 Michigan Ave., Santa Monica, Calif.

SAV-A-DOOR DOOR PLATES

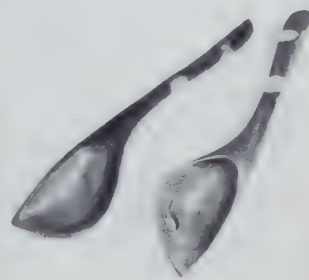
From tip-toe to fingertip this is the answer to unsightly handmarks and destructive pet scratches. Sav-a-door's 21" transparent plastic panels are unbreakable and easily fastened to any part of your door. \$3.00 ppd. per pair including fasteners.

AIR CONTROL CORP. OF N. Y.
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CHECK-SAFE holds 800 cancelled checks, a 5-year record. Keeps them safe, clean—always in place for easy reference. Helps you budget. Keep a check on your personal spending habits. Cancelled checks are your best receipts—they act as important records. Essential for income tax purposes. Green Ripplette covered box, gold stamped. 7 1/4" x 5" x 3 1/4". Tab index dividers included. Satisfaction guaranteed or your money back! Only \$1, postage paid. Order CHECK-SAFE direct by mail from Sunset House, 876 Sunset Bldg., Hollywood 46, Cal.

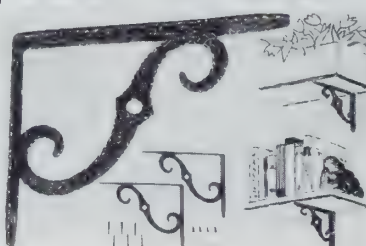


Cut up, do not hack, a delicious steak. For individual service we show a set of four steak knives which are made of high carbon, high tungsten alloy steel. This combination of metals is the finest used for blades. Note the metal handles which are finished in chromium. \$16 for the set of four knives, plus 50c. Fraser's, 912 Broadway, HG4, Tacoma, Wash.

Rare wood is used to make the free form salad servers shown here. You have a choice of teak, rosewood or walnut. Hand carved, hand polished, beautifully grained, the set would make a splendid gift for anyone who likes uncluttered contemporary design. Each piece is 13" long. \$4.95 postpaid. Order from Scandicrafts, Department HG4, Ardsley, New York.

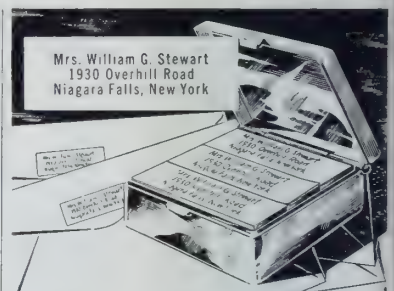
A happy birthday will be twice as gala if the cake is served on a plate which is fitted with a Swiss music box. This revolving Masonite plate is finished in white enamel decorated with flowers. Base is steel finished in white and fitted with a Swiss music box. 11" in diameter. Will hold 10 pounds. \$5.95 postpaid. Order from Artisan, 2100 N. Haskell, Dallas, Tex.

FORGED IRON BRACKETS



At last, an attractive shelf bracket artistically designed in authentic ornamental forged iron. Hundreds of uses inside and outside. Beautiful shelves can be yours in minutes—ideal for window flower boxes or planters. Many practical ideas included with each pair. Free set of clips for glass shelves. Order now, each set complete with all forged square-head screws—Colonial Black finish. Size 6" x 4 1/2" only \$2.98 the pair. 8" x 6" only \$3.49 the pair, postpaid. FREE CATALOG. Satisfaction guaranteed or money back. Order from:

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1000 Personal Labels \$1

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AROUND

Feminine symbol. The fan is a romantic object. It has been used for flirtation and intrigue. Most women will admire the sterling silver fan jewelry shown here. The pin is 3" x 1 3/4". \$3.25. The matching earrings are 1 1/2" x 1". \$2.75. The set is \$5. Postpaid. Federal tax included. Jamaica Silversmiths, HG4, 79-32 164th Street, Jamaica, N. Y.



A good view of you is the way to check up on your grooming. We show the triple-view mirror which is an indispensable aid to the toilette. It will hang on wall or door, it folds to 16" x 50". Open, the panels give an excellent view. Each panel is 12" x 48". Frame is black or brass plated iron. \$15.95 exp. coll. Interior Trends, 56 Underhill, Brooklyn, N. Y.



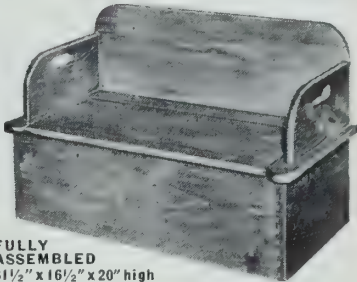
THE MELODY THAT ELUDED

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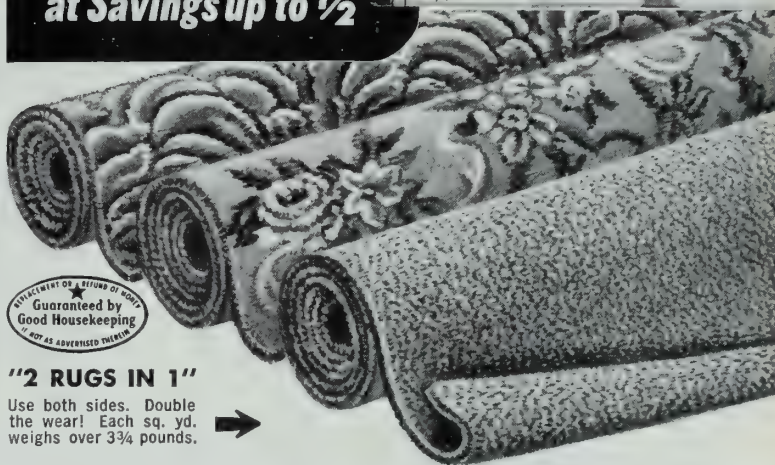
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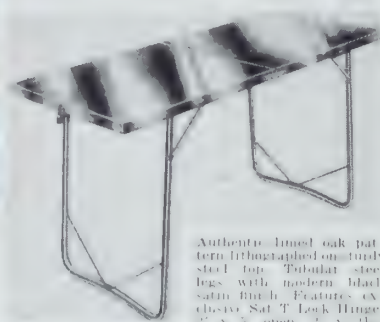
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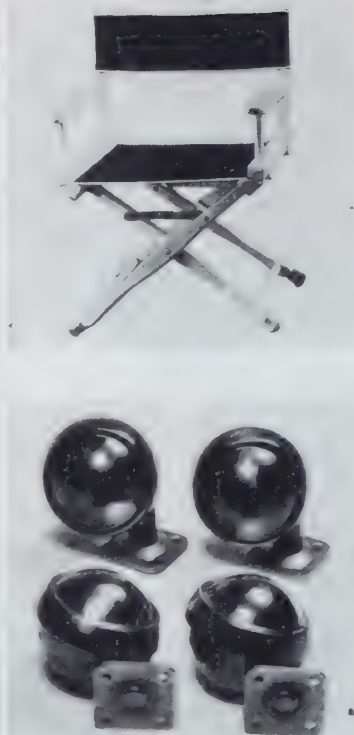
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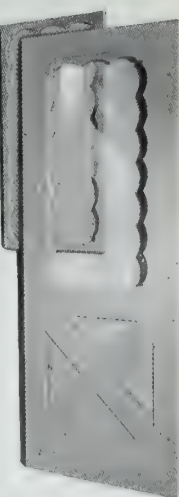
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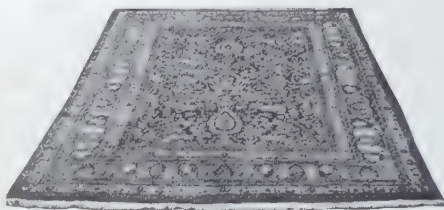
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Clipped recipes can clutter your cook book, the drawer of the kitchen table. Gather together the recipes you have been cutting out of magazines and newspapers and file them in the device shown here. Designed like a book, it has pages made like envelopes. \$2.45 postpaid. Order from RMS Interiors, 11146 S. Michigan Ave., Chicago, Illinois.



Many hearts make a pretty bracelet. Shown here is one made with fifteen heart shape gem-color stones which are fitted to an expansion gold-color metal band. Gem colors are assorted: ruby, sapphire, amethyst, topaz and emerald. And the bracelet is modestly priced at \$2.95 ppd. Tax included. Order from Aimée Lee, HG4, 545 Fifth Avenue, N. Y.



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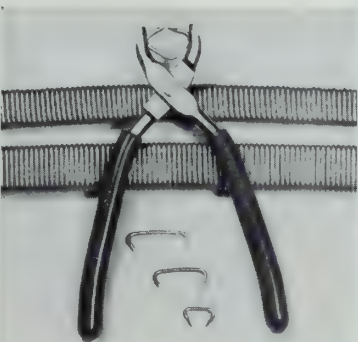
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For the 19th hole the man in your life needs this bottle and can opener. The steel shaft and working parts are made of steel finished in chromium. The finial is an honest-to-goodness golf ball! It's the perfect accessory for golf bag. About 4" long x 2" wide. \$2 ppd. Order from Nob Hill House, Dept. HG4, Box 1592, San Francisco, California.

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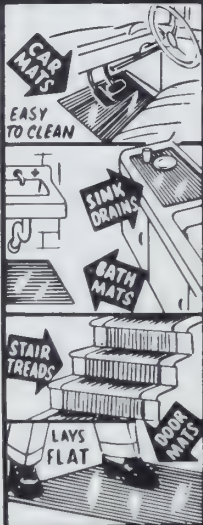
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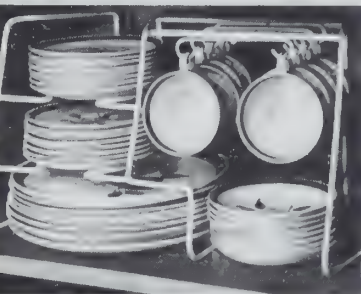


A good rack to hang in the bathroom is the one shown here. It will hold magazines, books and newspapers. An attached ash tray gives added comfort to the smoker. Made of white plastic, it is decorated with black designs. It is easy to keep clean and easy to install. Adhesive comes with rack. \$3.95 plus 25c. Order from Laurie, HG4, 507 Fifth Ave., New York.

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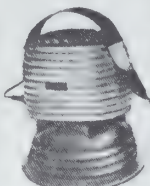
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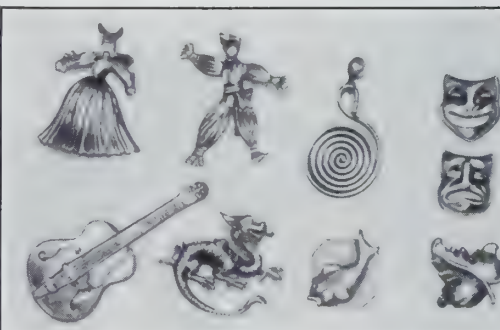
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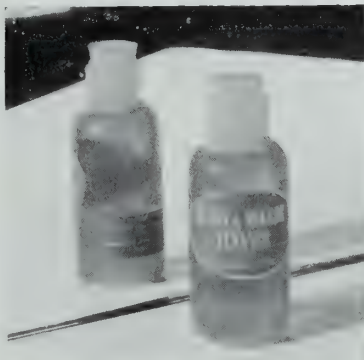
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On the buffet table you could use the handsome china tureen shown here. Made in Italy, it is modeled after a placid cow. Pure white in color, it is decorated with a colorful flower garland. And it will hold eight quarts of steaming soup, boef à la mode, bouillabaisse. 23" wide x 10" high. \$37.50 exp. coll. Hitching Post, 263 Glen Cove, Sea Cliff, N. Y.



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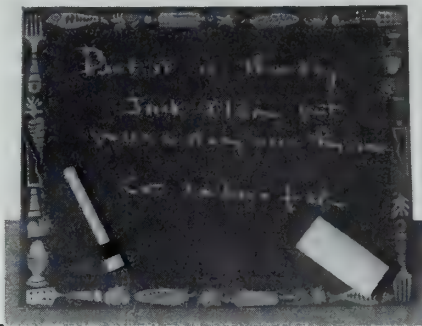
Since the chalk and the eraser on this slate are magnetized, they will be easy to keep at hand. Jot down your appointments, meetings, pantry needs, special dates. It is rimmed with fruits and vegetables to make it especially charming in the kitchen. 11" x 15".

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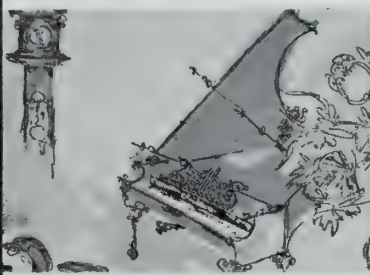
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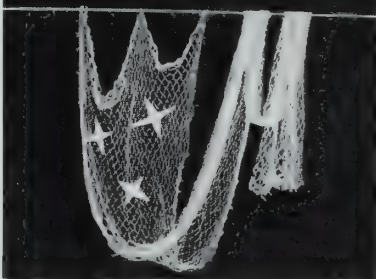
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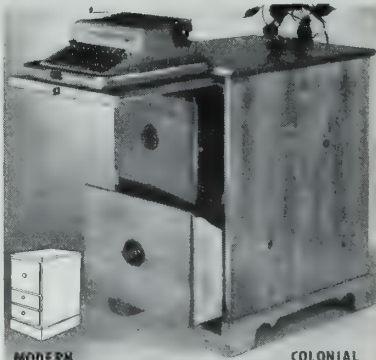


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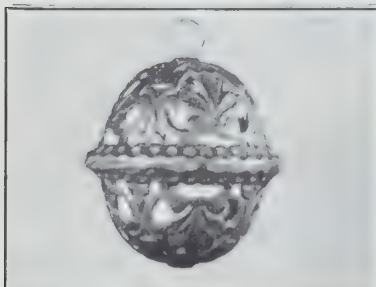
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says Jan Garber,

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"TOP SECRET gives
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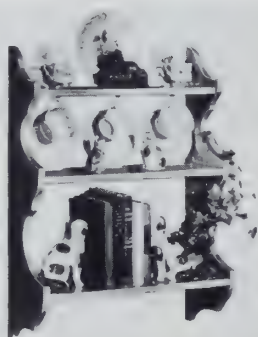


A FAVORITE OF THE STARS

TOP SECRET has been a favorite with famous personalities for years. Exclusive formula imparts a natural looking color to grey or faded hair. Does not streak or injure hair; does not wash out. Send \$5.00 (Fed. Tax incl.) for 6 oz. plastic container. (Convenient for traveling, too.) Ppd. No COD's, please. Money back if not delighted with results of first bottle. Albin of California, Room 44, 1401-13 West 8th Street, Los Angeles 17, California.



SHOPPING AROUND



Down East the favorite wall shelf is the gracefully designed Abby Nome three tier bracket. Shown here is a fine reproduction which comes in two ways: made of pine, assembled and finished in maple or mahogany (\$9.95); or unfinished in kit form (\$5.95). 27" high x 20" wide x 6 3/4" deep. Ppd. Yield House, Department HG4, North Conway, New Hampshire.



Life in the sun will be relaxing if you wear the comfortable two-piece fashion shown here. Both the blouse and the pants are made of pre-shrunk poplin which is decorated with washable turquoise and silver braid. Poplin colors: white, charcoal, turquoise, beige. 10 to 18. \$4.95 ppd. for either. Western Classics, P. O. Box 4035, Tucson, Ariz.



Swedish trivets. For rooms decorated in the modern manner we show these oval table protectors. A natural oak wood base is fitted with resilient cork. The large one is 13"; the medium one is 10"; the small one is 8". The set of three is modestly priced at \$5.95 postpaid. Order from Holiday House, 24 Bellevue Theatre Bldg., Upper Montclair, N. J.

Fairchild's HI-SHEEN



Tired of Polishing Silver?

Try Fairchild's HI-SHEEN, the amazing new silver polish with two special ingredients which retard tarnishing. Tests have shown that sterling or silver plate requires at least four times longer to tarnish when polished with HI-SHEEN. HI-SHEEN is made from the finest materials and is safe for the most precious heirlooms. It is packaged in tubes for convenience and will not cake or dry out. Jumbo 5 ounce tube \$1.00 postpaid in U. S.

Fairchild Chemical Company
P. O. Box 144 Stratford, Conn.
Sorry, No C.O.D.'s.



FLATWARE CADDY

This specially designed plastic tray stores up to 100 pieces of silverware. Built-in separators and compartments hold 12 place settings in neat order. 12" x 10 1/2" x 2 1/4" tray fits all drawers, making old fashioned bulky chests unnecessary. Pacific Silver Cloth Liner fits tray exactly, prevents tarnish. Satisfaction guaranteed. Order #K230.

Complete with liner \$3.98 postpaid
DOWNS & CO.
Dept. 1486R, Evanston, Ill.

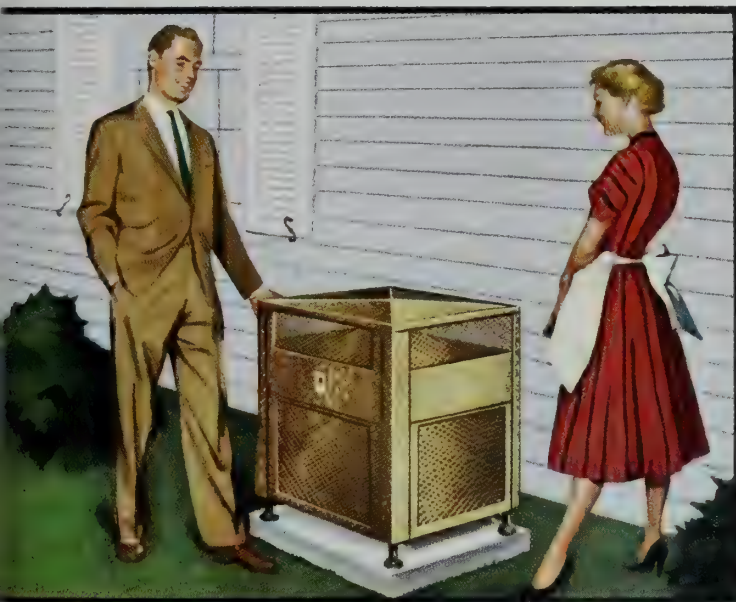
Use your Furnace to COOL your Entire house!



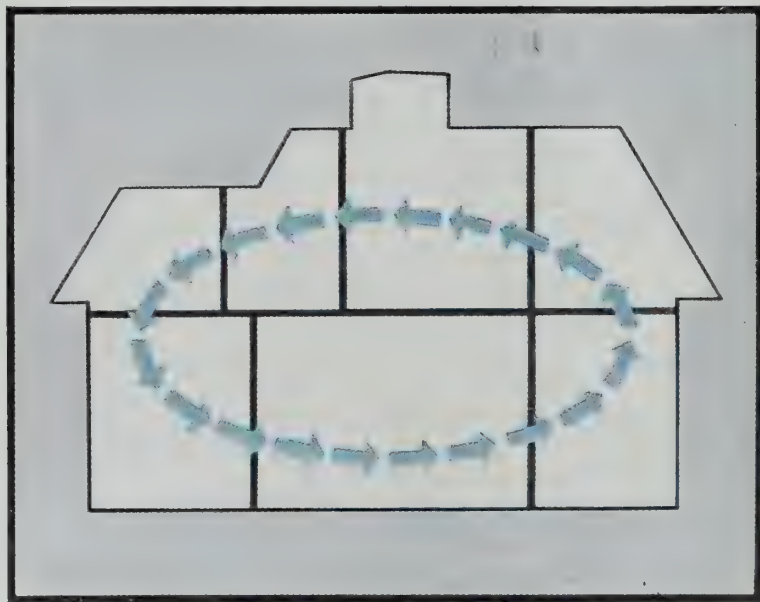
IF YOUR HOUSE HAS HEATING DUCTS you already own a good part of a *central* air conditioning system. No need to use up floor space or disfigure your windows with individual room units. And no need to get involved in messy, expensive alterations.



2 USE AN ADD-ON COOLING UNIT. American-Standard makes all types, all sizes, either water-cooled or air-cooled. The model shown here, on top of furnace, is designed for quick, easy connection to the existing house duct system.



3 WATER SUPPLY? NO PROBLEM! This American-Standard air-cooled model requires no water—uses only electricity and air. Installed outdoors, it saves indoor space, too. Even in hottest, muggiest weather it keeps your entire house refreshingly cool.



4 PERFECT COMFORT IN EVERY ROOM . . . and better health for every member of your family. Medical authorities say hot, muggy air can impose as much heart strain as heavy physical exercise. Relax with American-Standard *conditioned* air.

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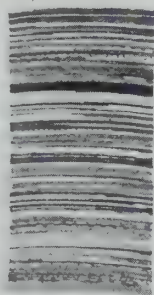


SHOPPING AROUND

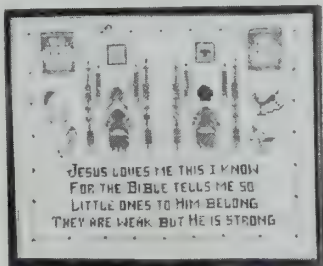
Ceramic buckets. You will enjoy using the gay containers shown here. One is decorated with a design of potato chips and holds 40 ounces. Another has a pretzel design and holds 20 ounces. The third is decorated with peanuts and holds nine ounces. Background is white, handles are raffia wrapped. \$2.98 for three. Please add 25c. Foster House, Peoria, Ill.



A cherished favorite in the world of rugs is the hand-loomed Hit and Miss pattern put out by Edlen Studios. Made of fine new wool, it comes in scatter rugs, in room-size rugs and in stair runners. \$3.98 for an 18" x 36" scatter rug; \$1.66 per running foot for 18" stair carpet. Exp. Coll. Send for catalogue. Edlen Studios, South St., Norwell, Mass.



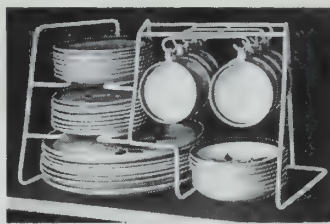
Fun-to-finish-kit. You will enjoy filling in the cross stitch sampler shown here. The pattern and the hymn are stamped on fine white linen. In the kit you will find all the multi-color embroidery floss needed to finish the sampler, and 11½" x 14" black wood frame and complete instructions. \$2.98 postpaid. From Susan Smith, HG4, Carpentersville 10, Illinois.



In the spring everything in nature takes on a bright new look. Why don't you improve your appearance, too? You can get rid of your winter flabbiness, your cold weather slump by exercise. Send for the Wallace course "Get Thin to Music", and enjoy taking off weight. \$19.85 ppd. for six 10" records and instructions. Wallace, 154HG East Erie Street, Chicago.



Cover all of the toaster when it is not in use. Be sure to cover it with the quilted plastic hood shown here. Background colors are yellow, pink, or turquoise decorated with black piping and a black Scotty; or green, red, gray or blue with white piping and a white Scotty. \$1. Mixer cover, \$1.50. Ppd. U.S. Curtain Co., HG4, Box 237 S. Sta., Yonkers, N. Y.



Dinnerware Storage Rack

Store away a whole dinner service for 8 in just 17¾"x9" of space and with no stacking! Compact rack is made of heavy steel with white vinyl cushion coating that eliminates chips. It holds 8 each of plates, cups, saucers, bread and butter and fruit dishes. Each has its own compartment. Order No. 7001-6, Rack, \$3.49 postpaid.

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COMPLETE KIT—for easy home assembly. Pre-fitted, drilled, sanded, etc. with simple instructions. \$11.95

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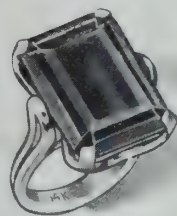


Special Easter Sale Prices

Classic Crosses, hand-wrought in Sterling Silver, are masterful reproductions of Florentine (left); English (middle); French (right); and Cellini (bottom) originals. Each comes on a heavy 19-inch Sterling Silver chain. Will give classic elegance to even a simple dress. Buy several for gift-giving. Each gift-boxed. Special, ea. \$3.95. Any 4 for \$15. Ppd.; tax inc.

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Fun fashion to brighten every room...these handsome pinwale corduroy pillows! Mix 'em...match 'em...toss them on chairs, on beds, on sofas! Choose the round, square or triangular shapes...each in 12", 14" or 16" sizes. All pillows box-edged. Contemporary room flattering shades of olive, tangerine, chartreuse, black, white, beige, aqua.

12"...99c 14"...1.29 16"...1.39

TO ORDER: Send check or money order freight collect. For C.O.D. send 1/3 deposit. 10-day money-back guarantee if you are not completely satisfied.

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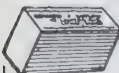
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1000 sparkling name and address labels nicely printed with YOUR name & address and sent with a Lovely Plastic box for just \$1.00 postpaid! **WORTH MUCH, MUCH MORE!** 5 orders or more at just 75c per order! Money Back guarantee.

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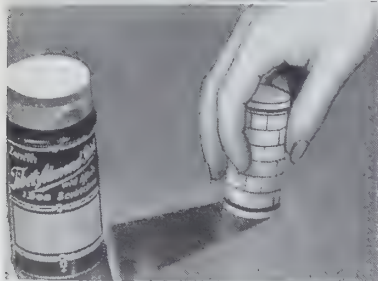
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Choice of 7 lovely H & G colors: Carnation Pink, White, Citron Yellow, Cherry Red, Spruce Green, Walnut, and Natural Wood.

Set of 4—All one color—\$3.95 ppd.
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18" SQ. 13" HIGH

WHITE WITH RED AND GREEN TRIM

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CABIN IN THE PINES

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SHOPPING



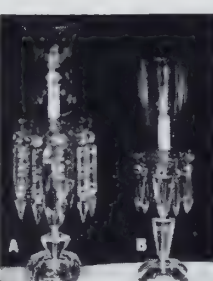
The Globe Trotter is the perfect toilette kit to take on a long or short trip. It contains five pellets which expand in water to full-size terry cloth wash cloths; six foil-wrapped packets of sun tan lotion; ten pellets of detergent and ten tiny cakes of French milled soap. \$3.95 postpaid. Tax incl. From Cortley Gifts, 305 East 83rd Street, New York, N. Y.



Brass will add charming high lights to your kitchen. We show a handsome six piece utility set which you will enjoy using, which will add a decorative note to the room. Each piece is 14" long: spatula, ladle, skimmer, fork, spoon. The brass bracket is 15" wide. \$12.95 ppd. the set. Jenifer House, Dept. HG4, New Marlboro Stage, Great Barrington, Mass.



Accordion door. The Vinyl plastic fabric door shown here is perfect to use as a room divider or as a door. Colors: gray, beige or white. \$6.95 for the 36" wide x 80" high size; \$10.95 for 36" x 96"; \$14.95 for 48" x 96". Each door comes with appropriate easy-to-attach hardware. Add 50c postage. U.S. Folding Door, HG4, 6816 13th Avenue, Brooklyn, N. Y.



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Special Offer—for Mother's Day Gift

#A—This ornate hurricane lamp, made of all hand-cut and polished crystal will blend magnificently with the most luxurious decor. Highly recommended by leading decorators. Fits perfectly into any period—classic or contemporary room. Ideal as a cherished gift for Mother. Height 20". \$21.95 each. \$43.90 pair. ppd.

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• Free Catalog on Lighting Fixtures.

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FREE Peter Pan Collar from your left-over fur.

AROUND

A demure miss or your tomboy will both like the cunning cotton suit shown here. The middy top is navy blue fitted with a red, white and navy striped cotton knit dickey. 4 to 6x (\$3.98) and 7 to 14 (\$4.98). The pants are made of white cotton twill. 4 to 6x (\$2.98) and 7 to 14 (\$3.98). Ppd. Each piece is colorfast. From Miss Abbot's Shop, Wollaston, Mass.

Heraldic emblem. If you are proud of your family name why don't you order an emblem like the one shown here? It is made of a shield-shape wood plaque which can be finished in a light or dark color. Fitted to plaque is a metal panel decorated in full color enamel. 10" x 12". \$24.50. Ppd. Heraldic Publishing, 549 Allen, Woodmere, N. Y.

"Jewel basket" is the fitting name given to the crystal chandelier shown here. It is a brilliant and faceted jewel made of hand-cut and hand-polished crystals. It will add beauty to any room in which it is hung. Over-all size: 15" high x 8" in diameter. \$29.50. Express collect. Order from Paulen Crystal Co., Dept. HG4, 296 Broadway, New York 7.



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blow
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winds

Write for complete Weather Vane
and Cupola Catalog

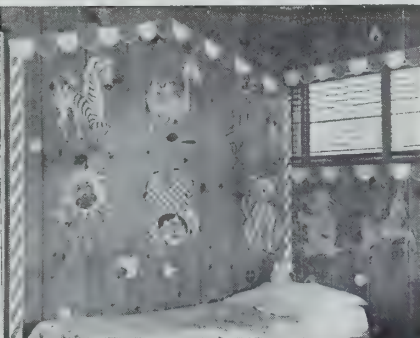
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ESTABLISHED 1858



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No. 54 27 inch wing spread	\$86.
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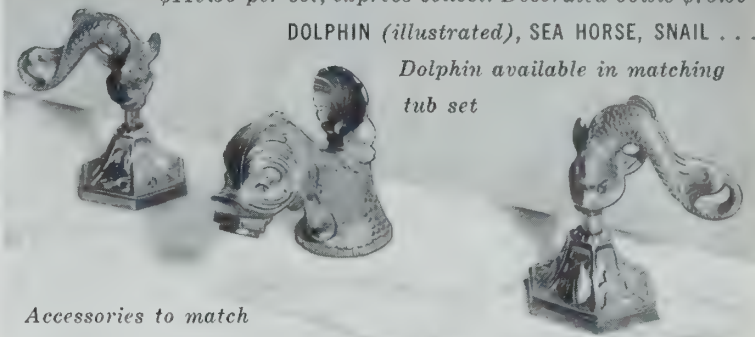


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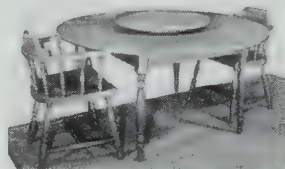
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Money-Back Guarantee on Chaperone Products—Send check or M.O., save all delivery charges. SUDBURY LABORATORY, Box 55G, Sudbury, Mass.

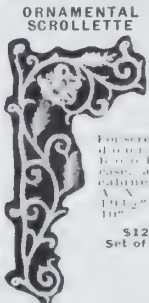
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The Westminister bench and chairs, sturdy, perfectly proportioned.
 Bench #675 10" long \$92.50 \$117.50
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 Table #675 10" x 26" each 57.50 69.50



ORNAMENTAL BIRD BATH
 11" high, bath 22" diameter. Painted Antique Green, White, \$87.50 Iron, \$98.50 Aluminum.



For screen doors, 10" x 10" case, and cabinets.
 A N. 11 100" x 10" \$12
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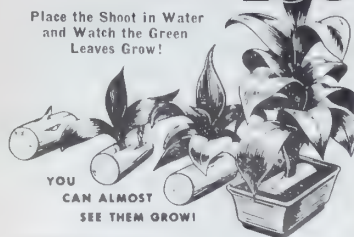
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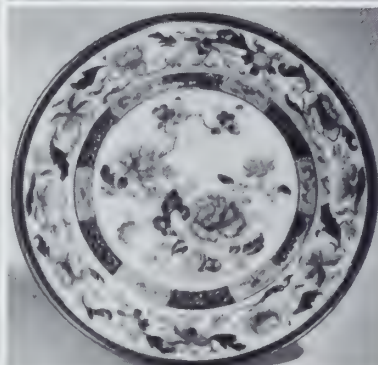
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Bone china collectors will appreciate the Royal Albert cup and saucer shown here. Each piece is decorated with a multi-color flower. Set belongs to a collection called "The Flower of the Month Series." You can keep adding to the collection until you have a set of twelve. \$3.50 ppd. for one; \$39.95 for 12. Hildegard, 579 Farmington, Hartford, Conn.



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A coverlet you will covet is the quilted and scalloped one shown here. Made of Everglaze chintz, it comes in 16 colors! The dust ruffle matches it. Send 10c for color swatches. Twin coverlet: \$12.95; full: \$13.95; king size: \$27.50. Twin ruffle: \$6.95; full: \$7.95. Draperies: 63": \$5.95; 90": \$7.50. Add 90c. Colten's, 1351 Beacon St., Brookline, Mass.



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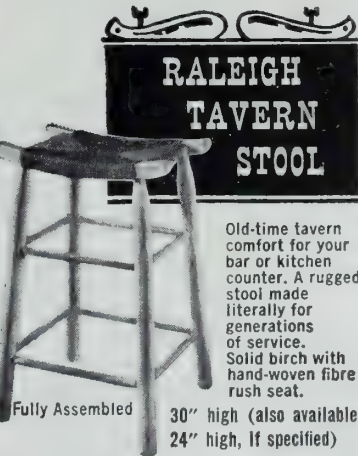


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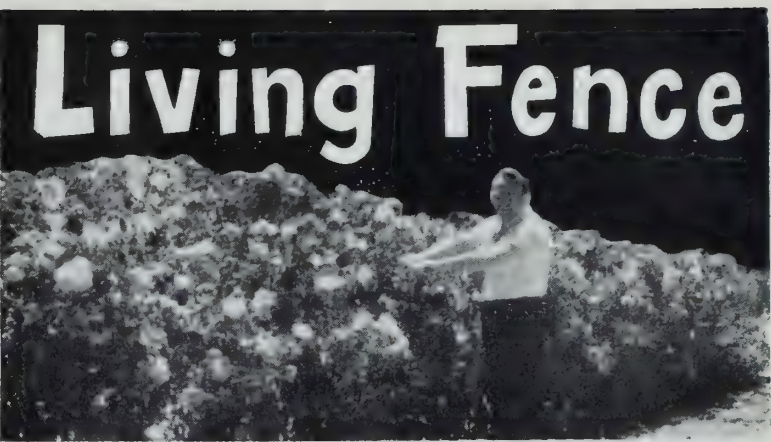
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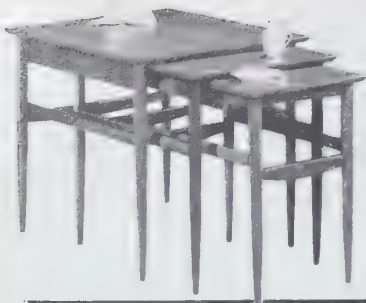
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Travel



THE PERILS OF PARADISE

By Lysander Kemp

Almost everybody has thought, at one time or another, of "getting away from it all." I have actually done it. Listen . . .

I sit here in paradise in the shade of the verandah, gazing out into the brilliant noonday of Mexico. On my left hand, beyond the tile roofs of the village, the steep rough flank of El Moreno, the nearest mountain, is ochre and russet in the sunlight. On my right hand, beyond the wide fields, the smooth flank of Las Majadas and the gashed cone of García are the smoke-blue of distance. Before me, beyond the fields and the *guamúchil* trees (I hope you like scenery), the great lake of Chalala shines between its borders of blue mountains. In a few minutes I will drink a small glass of tequila, the liquor distilled from the big blue-green sword-bladed *magueyes* which I can see in tilted rows on the lower slope of El Moreno. A little later Lola will serve me my dinner. After dinner, of course, I will take a siesta.

The house is brick and tile, six rooms in a line behind the long verandah, and the rent is 100 pesos a month, or exactly \$8 in

US currency. The Aguilar family—Cornelia, Lola and their three small daughters—lives in the two north rooms. I pay Lola 10 pesos, or 80 cents, a day, for which she keeps the house immaculate and serves me my three meals. By "serves" I mean that she buys all the food out of that 80c, as well as cooking it and bringing it to the table. I have other expenses, of course: my electricity bill is over a dollar a month, American-style cigarettes cost me almost a nickel a pack, and my weekly laundry bill with Chabela Flores has run as high as 40 cents.

The population of Jocotepec (pronounced Ho-ko-teh-PEH) is about 8,000, but there are only six automobiles in the village. Four are taxis, usually sound asleep in the shade of the plaza trees. There are also perhaps a dozen trucks and half a dozen buses. The life of the village moves in slow, ancient rhythms, marked out by the seasons—the time to plough, to sow, to harvest—and the calendar of fiestas. During three years in Jocotepec I remember only one day when the sun failed to shine for at least a few hours, and that

was when a typhoon hit the Pacific coast, a hundred miles away, and it rained here for twenty-four hours. Otherwise the days are sun-drenched all year round, but at this altitude, 5,000 feet, never sweltering. Modern life is hurry and worry, I hear, but in Jocotepec hurry means doing it tomorrow, or next week, or the hell with it, while worry means—well, I suppose it must mean *something*.

So I have escaped from ulcers (the local doctor has no ulcer case at all in his large practice, and only five heart cases, all elderly), from traffic, from sleet-storms, from telephones, from the high cost of living. Everything I have said thus far is strictly true. Paradise! The only trouble is that I have not told the whole truth. Maybe I should begin over again. Listen . . .

I sit here in hell on the verandah. I like peace and quiet, and it is true that I can gaze out on what D. H. Lawrence called the "noiseless, pleated mountains of Mexico." But Don Luis is now playing "*Veinte Años*" for the eighth or ninth time (I lost count). Don Luis owns a cantina two blocks away, with a public-address system behind the bar and a loud-speaker, aimed this way, on the roof. He began to play records at 7:00 A. M., as usual, with the volume up full, as usual, and later he began to play "*Veinte Años*" at the behest of a morning drunkard. I dare not guess what Lola is up to in the kitchen, but whatever it is, the tequila will fortify me beforehand and the siesta will console me afterwards. Yesterday I paid 20 pesos to Cuco Vázquez, the tailor, to buy cloth for a pair of trousers he is to make for me, and now Lola pops her head out of the kitchen to report that this morning he is barging around the plaza with "considerbul licker," as Artemus Ward put it, "koncealed about his persun." I would change tailors, except that the other two drink more than Cuco.

In the afternoon, I suppose, we will suffer another of the spring duststorms. They come up every few days toward the end of the dry season, mingling the clean dirt of the fields with the dirty dirt of the streets. The first rains in June will stop them, of course—and bring on the flies. The flies are always worse in the rainy season. So is the dysentery. The *gringos* in Mexico call it the *Turista*, or the Aztec Two-Step, or Montezuma's Revenge, and I am about due for another bout with it. "*Veinte Años*" concludes and begins again, for the ninth (or tenth?) time. It is a frivolous little song (the title

means "Twenty Years"—i.e., twenty years in prison) which says in part:

The woman I loved ran away with my rival.

I hunted them down and killed them both.

I am not guilty, because I was made

Mad with jealousy, mad for her love.

It is time for that glass of tequila.

As I said, I have got away from it all—and here I am, in the middle of a different "it all." The other day I was reading an article about the South Seas, and it occurred to me that perhaps I merely picked out the wrong paradise. Suppose I escaped from all this to a tropical isle, to Pago Pago or Beri Beri or one of those. The bright blue water plashes on the bright white beach, and the care-free natives are laughing and gamboling like children, and the breeze is quoting Conrad in the palm-tops, and would that be paradise at last? Of course not. In a little while the rustling palms would be a nuisance, that carefree laughter would sound feeble-minded. As for those plashing waves, I can hear them from here. They are saying, "Slop, slop, slobber," and repeat, "Slop, slop, slobber," over and over, day and night. They are like "*Veinte Años*" or the roar of traffic, and you take your choice and like it if you can.

The problem, then, is not simply how to get away from it all. It is also the problem of what you are getting into, and what you are willing to give up. There are good reasons for wanting to live in Mallorca, in Bali, in Mexico, but the starry-eyed desire to live in a paradise is not one of them. In fact, the best reasons are the most practical: money and health. A retired couple can live more comfortably on a small income in Mexico than in the States.

(Continued on next page)



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Liquid type wall paint was used here



It was necessary to stir for 15 minutes to get paint in proper suspension. (Usual stirring time is 10 to 30 minutes).



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In the same time, this man painted almost an entire wall with Rev Satin. It's *homogenized*—needs no stirring!



Painter using *Jelled* Rev Satin loaded roller without fear of dripping—spent more time actually painting—covered more area.



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Travel

THE PERILS OF PARADISE

(Continued)

In Mexico I am almost free of the sinus trouble which tormented me in Buffalo. But there is a price to pay, and it is not only "*Vetnte Años*" and the rest of the local "it all." The price includes what you have to give up: old friendships, familiar comforts and pleasures, the sense of "belonging."

Take food, for example. I am not a gourmet, but I agree with Dr. Johnson that "he who does not mind his belly will hardly mind anything else." Take even such a familiar and simple pleasure as ice-cream. In the States you take it for granted, but in Jocotepec I would take it only with terramycin, because the local milk is not pasteurized. To think of a hot fudge sundae is to drool. And then take all the other dishes not available here: roast leg of lamb, or fresh spinach, or country sausages, or broiled swordfish, or . . .

spent two weeks in Mexico City and a weekend in Acapulco), that an occasional corrective is needed. Unfortunately the Obvious Truth raises hob with my title, and since I have not offered any paradise, I guess I should at least offer a peril or two. If you are still brooding dreamily over that \$8-a-month rent, listen . . .

A few nights ago I was drinking a beer in the plaza, at Ména Durán's refreshment stand, when Gollo Bizarro came by to show off his new pistol. He handed it to Ména, and she said "I am Pancho Villa" and pointed it at my head, at a range of about a foot and a half. I ducked as she pulled the trigger, the pistol clicked, and Ména laughed gaily at my fright. Gollo took the pistol from her and inspected it with a frown. "Strange," he said. "It misfired."

"Misfired?" I asked. "You mean it was loaded?"

"Yes." He still scowled. "A new pistol ought not to misfire."

I could only nod. Perhaps I was agreeing. Perhaps I was practicing ducking.

This is a perfect illustration of the casual attitude toward firearms in these parts. "No one in Mexico," wrote Charles Macomb Flandrau in *Viva Mexico*, "is alarmed by the sound of firearms." He wrote it in 1908, but like many of his observations it is still true. About three weeks ago I was eating my late supper here on the verandah when I heard two crashing shots from the darkness of the adjacent cornfield. I resisted the temptation to dive for cover, but when Lola came out of the kitchen a few moments later I asked her if she heard them. "Of course," she said. "Are you ready for your coffee?"

Before I could answer there was a whole barrage from the same quarter. It missed us, and I said yes, I was ready for my coffee. No carcass was discovered the next day, and I expect it was merely a wandering drunkard, expressing his soul by shooting at the four winds.

Several months have passed since Tránsito Vargas wanted to sell me a pistol. He assured me that everybody needs a good pistol. This may be true, but I was more concerned about whether or not it was loaded, since he was, to the gills, and was waving it around with grand flourishes. I believe it was—at least it was

(Continued on page 177)



But no. I am torturing myself. Take, instead, that sense of "belonging." We take it for granted, like ice-cream, until we have cut ourselves off from it. If you want to settle in a Mexican village, for instance, you have the choice of living (at higher costs) in an American colony like those in Taxco and San Miguel Allende and Chapala, or of trying to belong to the real life of the village. Either way, you pay the price. In a colony you are almost in the same world you left, but smaller, narrower, shallower: you have swapped your pond for a birdbath. Away from a colony, as I am, you are about like a Zulu in a down-Maine hamlet. I have enough friends in Jocotepec now to feel at home, but I never kid myself that I am anything more than a *gringo*, an outsider, a freak, to the rest of the village.

In other words, there is no paradise. This is an Obvious Truth, and it should not be necessary to harp on it. But so much trumpery is written about bargain utopias, at least about Mexico (most of it by authorities who

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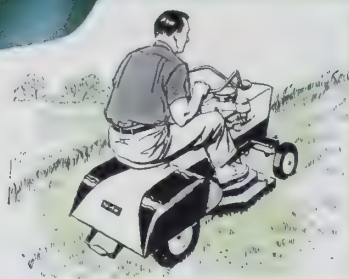
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Travel

THE PERILS OF PARADISE

(Continued from page 174)

loaded three days later when he killed José Yáñez in a cantina.

The Mexican Fourth of July is the Fifteenth of September. On that night, everybody who owns a pistol brings it loaded to the plaza. At 11:00, the Mayor reads the *Grito de Dolores*, which is the Mexican Declaration of Inde-



pendence, to the assembled populace. When he has finished, the pistols are raised aloft and emptied into the night sky. The racket is superb, but my enjoyment of it, as a *gringo*, is tempered by the thought that some patriotic dullard will forget his country won its

freedom from Spain, not the United States. Also, what goes up comes down. Those hundreds of bullets could come down like hail, except for the difference between a hailstone and a .45 slug. But when I asked Ména Durán what happens to all that lead, she shrugged her shoulders and said, "Quién sabe?"—Who knows?

I know what happened on the last Fifteenth, anyway. A patriot was standing under a main power line, and when he banged away, one of his shots cut the line. Three people at a refreshment stand not far from Ména's were electrocuted, two of them dying while attempting to rescue the third. All that happened at Ména's stand was a small fire, which we easily extinguished.

But I have now finished my glass of tequila, and the odors wafting from the kitchen are quite interesting for a change, and in this mood I will admit that I am not really very nervous about all the gunplay. Even here in Jocoteppec I ought to be good for another twenty years.

Speaking of twenty years, there goes "*Veinte Años*" again. Ah well, make it fifteen. END

FLAUBERT THE DECORATOR

(Continued from page 39)

Not much good is going to come from living in such a place as that! Emma does her best:

She spent the first few days planning changes in the house. She took the domes off the candlesticks, had the parlor repapered, the stairs painted, and seats made to go around the sundial in the garden. She even made inquiries as to the best way of installing a fountain and a fish pond. And her husband, knowing that she liked to go for drives, bought a second-hand two-wheeled buggy. With new lamps and quilted leather mudguards it looked almost like a tilbury.

But the buggy only looks *almost* like a tilbury, and it isn't until Emma is invited to a ball at the Chateau de la Vaubyessard that she finds herself in surroundings that she considers worthy of her:

The Chateau, a modern building in the Italian style, with two projecting wings and three

entrances along the front, stretched across the far end of a vast expanse of turf where cows grazed in the open spaces between groups of tall trees. Tufts of shrubbery—rhododendrons, syringas, and snowballs—made a variegated border along the curving line of the graveled drive. A stream flowed under a bridge; through the evening haze thatched farm buildings could be seen scattered over a meadow shut in by two gently rising wooded ridges; and at the rear, in among thick plantings of trees, were the two parallel lines of the coach houses and the stables—remains of the original, ancient chateau that had been torn down.

Charles' buggy drew up before the middle door; servants appeared, then the marquis, who gave the doctor's wife his arm and led her into the entrance hall.

This had a marble floor and a high ceiling; footsteps and voices echoed as in a church.

(Continued on next page)



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FLAUBERT

From the far side rose a straight staircase; and to the left a gallery giving on the garden led to the billiard room: the sound of clicking ivory balls could be heard ahead. As she passed through on her way to the drawing room Emma noticed the men around the table, with cravats reaching up to their chins and decorations on their chests, they smiled silently as they made their shots. On the dark wall-paneling hung great gilded frames, inscribed at the base with names in block letters . . . Only the crackle of their varnish caught an occasional broken gleam, and here and there some detail of painting lighter than the rest stood out from one of the dim, gold-framed rectangles: a pale forehead, two staring eyes, powdered wigs cascading onto red shoulders, a garter buckle high up on a fleshy calf . . .

Dinner was served at seven. The men, more numerous than the ladies, were put at a table in the entrance hall; the ladies sat down in the dining room, with the marquis and the marquise.

Here the air was warm and fragrant; the scent of flowers and fine linen mingled with the odor of cooked meats and truffles. Candle flames cast long gleams on rounded silver dish-covers; the clouded facets of the cut glass shone palely; there was a row of bouquets all down the table; and on the wide-bordered plates the napkins stood like bishops' mitres, each with an oval-shaped roll between its folds. Red lobster claws protruded from platters; oversized fruit was piled up on moss in openwork baskets; quail were served in their plumage; steam rose from open dishes; and the platters of carved meat were brought round by the maître d'hôtel himself, grave as a judge in silk stockings, knee breeches, white neckcloth and jabot. He reached them down between the guests, and with a flick of his spoon transferred to each plate the piece desired. Atop the high copper-banded porcelain stove the statue of a woman swathed to the chin in drapery stared down motionless at the company.

The next morning Emma finds even the chateau's outbuildings, even its stables, far finer than her own home:

Everyone came downstairs

for breakfast. The meal lasted ten minutes; to the doctor's surprise no liqueurs were served. Made-moiselle d'Andervilliers gathered up the remains of the brioches in a basket—to feed the swans in the lake; and everyone went for a stroll in the greenhouse, where strange hairy plants were displayed on pyramidal stands, and hanging jars that looked like nests crawling with snakes dripped long, dangling, intertwined green tendrils. From the orangery at the end of the greenhouse a roofed passage led to the outbuildings. To please the young woman the marquis took her to see the stables. Above the basket-shaped racks were porcelain name plates with the horses' names in black letters. Each horse moved restlessly in his stall at the approach of the visitors and the coaxing, clicking sounds they made with their tongues. The boards of the harness-room floor shone like the parquet floor of a drawing room.

The memory of the ball at La Vaubyessard never leaves Emma. She treasures every detail. And she treasures, too, a cigar case with a crest embroidered on it, lost by one of the titled guests and picked up on the road by her husband . . .

She would look at it, open it, even sniff its lining, fragrant with verbena and tobacco. Whose was it? The vicomte's. A present from his mistress, perhaps. It had been embroidered on some rose-wood frame, a charming little piece of furniture kept hidden from prying eyes, over which a pensive girl had bent for hours and hours, her soft curls brushing its surface. Love had breathed through the mesh of the canvas; every stroke of the needle had recorded a hope or memory; and all these intertwined silken threads bespoke one constant, silent passion. And then one morning the vicomte had taken it away with him. What words had they exchanged as he stood leaning his elbow on one of those elaborate mantelpieces decked with vases of flowers and rococo clocks? She was in Tostes. Where-as he, now, was in Paris—in Paris! What was it like, Paris?

To Emma, Paris is three glamorous worlds: the circle of the duchesses, who "wore English

THE DECORATOR (Continued)

lace on their petticoat hems," the "gay, motley world of writers and actresses," and the world of the ambassadors, who moved "in drawing rooms with mirrored walls and gleaming floors, around oval tables covered with gold-fringed velvet." The contrast between her dreams and her life at home becomes ever more acute, and once again it is by means of an interior scene that Flaubert tells us so:

But it was above all at meal-time that she could bear it no longer—in that small ground-floor room with its smoking stove, its squeaking door, its sweating walls and its damp floor tiles. All the bitterness of life seemed to be served up to her on her plate; and the steam rising from the boiled meat brought gusts of revulsion from the depths of her soul.

It is all, truly, unbearable, and, thinking that "a change of air" is what Emma needs, her husband moves her to another small town, Yonville. Here, too, arrival in the new home is distinctly unpromising:

The moment she stepped inside the entrance hall Emma felt the chill from the plaster walls fall on her shoulders, like the touch of a damp cloth. The walls were new and the wooden stairs creaked.

Indeed, the new house is anything but distinguished: the parlor is "a long low-ceilinged room where a chunky branch of coral stood on the mantelpiece in front of the mirror." When the notary's clerk, Léon Dupuis, falls in love with her she virtuously discourages him and the foppish young man leaves Yonville for Paris. To console herself for his departure Emma buys herself a Gothic *Prie-Dieu*, and one day when she nervously pushes away her baby daughter the child is injured by another ornamental piece of furniture:

Berthe fell just at the foot of the chest of drawers, cutting her cheek on one of its brasses.

Furniture, in *Madame Bovary*, is as active as a character!

Now Madame Bovary's famous love affair with Rodolphe Boulanger waxes and wanes, and Rodolphe determines to write her, to break it off. "As soon as he reached home," says Flaubert, "Rodolphe sat down at his desk, under the stag's-head trophy that hung on the wall:" all the brutal-

ity of the letter he is about to write is symbolized by the beast whom he had shot.

And the surreptitious, shabby glamour of Emma's next love affair—with young Léon, whom she meets again at a performance of *Lucia di Lammermoor* in Rouen—is expressed by the hotel room where they meet every Thursday:

The bed was a large mahogany one in the form of a boat. Red silk curtains hung from the ceiling and were looped back very low beside the flaring headboard, and there was nothing so lovely in the world as her dark hair and white skin against the deep crimson when she brought her bare arms together in a gesture of modesty, hiding her face in her hands.

The warm room, with its discreet carpet, its pretty knick-knacks and its tranquil light, seemed designed for the intimacies of passion. The arrow-tipped curtain rods, the brass ornaments on the furniture and the big knobs on the andirons—all gleamed at once if the sun shone in. Between the candlesticks on the mantelpiece was a pair of those great pink shells that sound like the ocean when held against the ear.

How they loved that sweet, cheerful room, for all its slightly faded splendor! Each piece of furniture was always waiting for them in its place, and sometimes the hairpins she had forgotten the Thursday before were still there, under the pedestal of the clock. They lunched beside the fire, on a little table inlaid with rosewood. Emma carved, murmuring all kinds of endearments as she put the pieces on his plate; and she gave a loud, wanton laugh when the champagne foamed over the fine edge of the glass onto the rings on her fingers. They were so completely lost in their possession of each other that they thought of themselves as being in their own home, destined to live there for the rest of their days, eternal young husband and eternal young wife. They said "our room," "our carpet," "our chairs"; she even said "our slippers," meaning a pair that Léon had given her to satisfy a whim. They were of pink satin, trimmed with swansdown.

But Emma's debts accumulate. She buys more things for her (Continued on next page)

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FLAUBERT

house—a pair of wide-striped yellow curtains, a carpet; she has her armchairs reupholstered. None of this is paid for. Her mother-in-law scolds her bitterly—affording us, incidentally, a glimpse of the furnishings of a small house of an earlier age:

Couldn't you get along without a rug? Why recover the armchairs? In my day every house had exactly one armchair, for elderly persons—at least, that's the way it was at my mother's, and she was a respectable woman, I assure you.

Financial ruin overwhelms Emma, and it is with her furniture that she is to be made to pay:

She was stoical, the next day, when Maître Hareng, the huissier, arrived with two witnesses to take inventory of the goods and chattels to be sold.

They began with Bovary's consulting room, and didn't include the phrenological head, which was considered a "professional instrument;" but in the kitchen they counted the plates and the pans, the chairs and the candlesticks, and in the bedroom all the knickknacks on the what-not. They inspected her dresses, the linen, the cabinet de toilette; and her very being, down to its most hidden intimate details, was laid open, like a dissected corpse, to the stares of those three men.

That evening she takes one of her last looks at her pretty things:

As her eyes roved over the mantelpiece, gay with Chinese

fans, over the full curtains, the armchairs, all the things that had tempered the bitterness of her life, she was overcome with remorse or rather with immense regret...

In the morning she calls on the wealthy notary in a vain last-minute attempt to raise funds, and is shown into his dining room:

A large porcelain stove was purring; the niche above it was filled with a cactus plant; and against the oak-grained wallpaper hung Steuben's "Esmeralda" and Schopin's "Potiphar," both in black wood frames. The table set for breakfast, the two silver dish-warmers, the crystal doorknobs, the parquet floor and the furniture—all gleamed with a meticulous English spotlessness; in the corners of each of the windows were panes of colored glass.

"This," thought Emma, "is the kind of dining room I should have."

And an hour or so later, when her former lover, Rodolphe, too, fails to provide the help she needs, saying he hasn't got the money, she cries out bitterly, taunting him with his possessions:

And as her eyes fell on a damascened rifle that glittered in a trophy on the wall:

"When you're as poor as all that you don't put silver on the stock of your gun! You don't buy things with tortoiseshell inlay!" she went on, pointing to the Boule clock. "Or silver-gilt whistles for your whip!"—she touched them—"or charms for your watch chain! Oh, he has everything!

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THE DECORATOR (Continued)

Even a liqueur case in his bedroom! You pamper yourself, you live well, you have a chateau, farms, woods; you hunt, you make trips to Paris. . . . Why, even things like this," she cried, snatching up his cuff links from the mantelpiece, "the tiniest trifles, you can raise money on . . . ! Oh, I don't want them! Keep them."

And she hurled the two buttons so violently that their gold chain snapped as they struck the wall.

That is the end of all hope. Then comes the arsenic, the agony, the hour for the last rites of the church. For this ceremony, Emma's bedroom is transformed:

The bedroom, as they entered, was mournful and solemn. On the sewing table, now covered with a white napkin, were five or six small wads of cotton in a silver dish, and nearby a large crucifix between two lighted candle-

But the role of Madame Bovary's furniture does not end with her death. Despite his debts, her husband refused at first to sell the furniture that had belonged to her. Gradually he had to:

He was forced to sell the silver piece by piece, then he sold the parlor furniture. But though all the other rooms grew bare, the bedroom—her bedroom—remained as before. Charles went there every day after dinner. He pushed the round table up to the fire, pulled her armchair close to

it. He sat opposite. A tallow candle burned in one of the gilded sconces. Berthe, at his side, colored pictures.

And it is from Emma's bedroom furniture, which he has so piously preserved, that the final revelations, the final ruin of his life, burst out upon him:

Out of respect, or to prolong the almost sensual pleasure he took in his investigations, Charles had not yet opened the secret compartment of the rosewood desk that Emma had always used. At last, one day, he sat down at it, turned the key and pressed the spring. All Léon's letters were there. No possible doubt, this time! He devoured every last one of them. Then he rummaged in every corner, every piece of furniture, every drawer, looked for hiding places in the walls: he was sobbing, screaming with rage, beside himself, stark mad. He came upon a box, kicked it open. Rodolphe's picture jumped out at him, and all the love letters spilled out with it.

Madame Bovary's furniture is still very much alive, at the end of its first 100 years—more alive in its capacity to move us than much of the actual furniture, older or younger, that fills our rooms today. What Flaubert realized, more than any writer who had come before, was the evocative, participatory power of the objects that surround men and women. It was his genius to give life to this perception in a novel whose innovations have become part of our literary heritage. END

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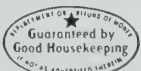
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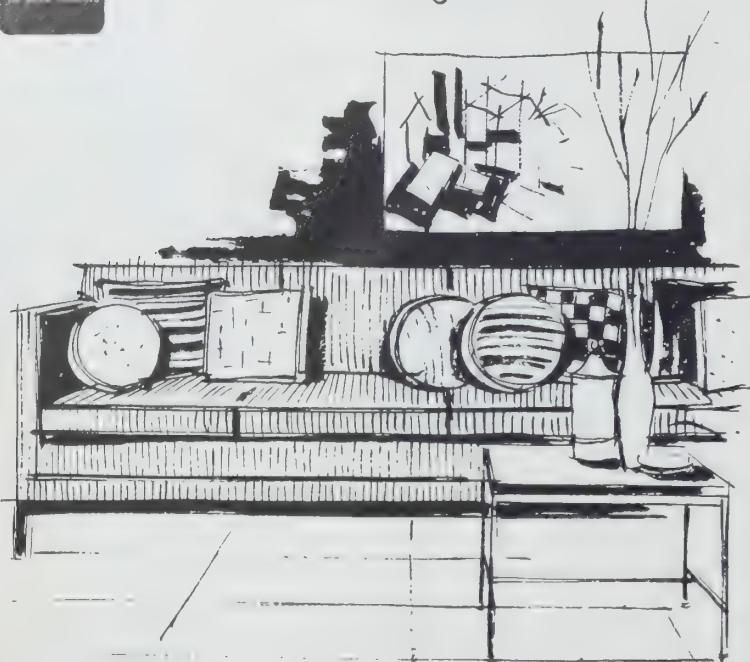
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SCOTCH: GLORY OF

Offer me a fine Scotch and I sip with the confident belief that here is one of life's most civilized pleasures. Then again, sometimes I drink with the ironic reflection that this subtle liquor with the smoky savor was an invention of skirted barbarians, and that not so long ago no gentleman of sophisticated taste would touch the stuff.

The Scottish clansmen called their liquor *uisge-baugh*, Gaelic for "water of life." The pronunciation is something close to "us-kwee-bah," and if you'll repeat this aloud several times you'll discover how the syllables became shortened to "whisky."

The *uisge-baugh* of the Highlands was a fierce, smoky brew that came from pot stills supervised by the head of each clan. Scottish warriors who manned the fortresses that dotted the Highlands and the rugged islands off the west coast quaffed the liquor as though it were beer or ale.

People less hardy than the Highlanders disliked the smoky tang of the whisky, and for centuries the product of the mountain pot stills continued to be merely a local or provincial liquor. For a brief time in the 1600s it seems to have been in vogue as the alcoholic base in some of the fancy concoctions that English ladies stirred up in the "still room"—a pantry off the kitchen for making liqueurs and cordials.

Scotch was "discovered" by the world a little over 100 years ago when some Scottish distillers hit upon the idea of blending the smoky Highland whisky with milder Lowland whisky. The blend smoothed and lightened the liquor but retained the characteristic peaty flavor of the Highland brew. This milder drink pleased the taste buds of millions everywhere. Nowadays, while the true Scotch lover prefers to sip the straight Highland brew, the Scotch that most of us drink is a blend of Highland whisky, Lowland whisky, whisky from the western areas of Islay and Campbeltown and some unmalted grain whisky.

Although Scotch has changed its flavor to meet popular taste, it is still made as the old Highland lairds made *uisge-baugh*. Scotsmen are by nature conservative, or so it is said, and they feel

strongly that new streamlined distilling processes could never turn out the quality that their old-fashioned pot stills produce.

I have noticed that even people who love Scotch sometimes do not understand what is in it or how it is made. The grain is fine barley. The distiller first washes the barley and then soaks it in water for 50 to 65 hours to soften it. The soaked grain is drained, spread out on the floor, and sprinkled lightly with warm water. There it stays for a few weeks—perhaps three—until it puts out tiny green sprouts.

The next step is most important: kiln drying of the sprouted grain, or "green malt" as it is called. The grain is put on a screen directly above the fire, and the fuel is always peat, at least at the start of the fire. Some coke may be used to finish off the drying process, but it is smoke from the peat seeping through the grain that gives Scotch its famous smoky flavor.

After kilning, the distiller lets the malt rest for a time to "cure." Then he mixes it with warm water to form a mash. The mash is allowed to ferment and becomes "beer." This fermented mash or beer goes into the pot stills to be distilled. Since pot stills are quite small, Scotch whisky is made in small lots, just as it was centuries ago. The first distillation is called "low wine," and this is distilled again to make a spirit of about 130-140 proof (about 70 per cent alcohol). The proof is reduced to 120 (60 per cent) by the addition of spring water, and the whisky then goes into casks to age. In past years, Scotch was aged in sherry casks, and it absorbed its amber color from the sherry-stained barrel staves. Today most Scotch is aged in oaken casks.

Blending is the next step in preparing the whisky, and, as in the case of champagnes and fine cognacs, the blender must be a person of keen discrimination. He uses a tulip-shaped glass, similar to the glasses preferred by wine tasters. Its cup-shape collects and holds the aroma of the whisky and enables him to sense the full bouquet. The taster's nose is just as important as his tongue in evaluating flavor. The decision on the exact proportion of the various whiskies to be mixed rests with the master blender, and on his

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THE HIGHLANDS By James A. Beard

judgment depends the popularity of the final product. In general, the makeup of Scotch is gradually changing. As more and more people take up Scotch drinking, the demand for lighter blends grows.

The final step in making Scotch is reducing its proof to the desired point and then aging it again until it is ready to be bottled and sold. The increasing demand for Scotch has made the old fashioned product rather scarce, but there are still many 8-year-old and a few 12-year Scotches on the market, and in the really rare class, there are some 20-30-year-olds available. By government regulation all Scotch sold in this country is at least 4 years old.

The relative scarcity of Scotch has prompted many enterprising attempts at imitation. The English have tried to make it; the Japanese named a town "Aberdeen" in order to show a Scottish name on their labels. During the last war, when Scotch went under-the-counter, "Scotch-type" whiskies were sold in this country; one came from the Virgin Islands. None of these so-called Scotches satisfied the public taste. The true Scotch flavor defies duplication. Some people say the secret is the Highland water that flows over peat and through granite. Others say the secret is the amount of peat used in the firing. There are those who say it is the perfect blending of the various types of whiskies from the different regions of Scotland. Perhaps there is no one secret.

Scotsmen wince at the notion, but it's fairly certain that the earliest Scotch was actually made by the Gaels in Ireland and its formula taken across the Irish Sea to the Highlands. But no matter. Names on well-known Scotch labels are often those of the "first" Scottish families connected with the industry. The Smiths had the first distillery at Glenlivet. John Begg, an early supplier to the royal family, tells in his diary of taking Queen Victoria for a tour of his distillery. Dewar is another old family name. John Dewar visited America in prohibition, and when he bought a bottle of dyspepsia cure in a drug store he found it to be a relabeled bottle of one of his best Scotches! The Ballantine family is famed in the trade, and so, of course, is the Walker family. The Johnny Walker who

strides across the label of their product is copied from a silhouette of the original founder of the firm. The Haigs, too, were famous, and Robert Haig of Stirlingshire was in 1665 summoned for Sabbath breaking when some of his neighbors saw his cauldron on the fire.

Besides these and other outstanding labels (among them, Teacher's Highland Cream, Black & White, Vat 69, White Horse) there are many less widely advertised Scotches that are just as fine. With the flavor of each Scotch so dependent on the taste of the distiller's master blender, the individual Scotch drinker should try out various brands and find the particular one that suits him. For example, in addition to the famous names, taste the following: Catto's Gold Label; Fortnum and Mason; Glen Garry; Dawson's Old Curio.

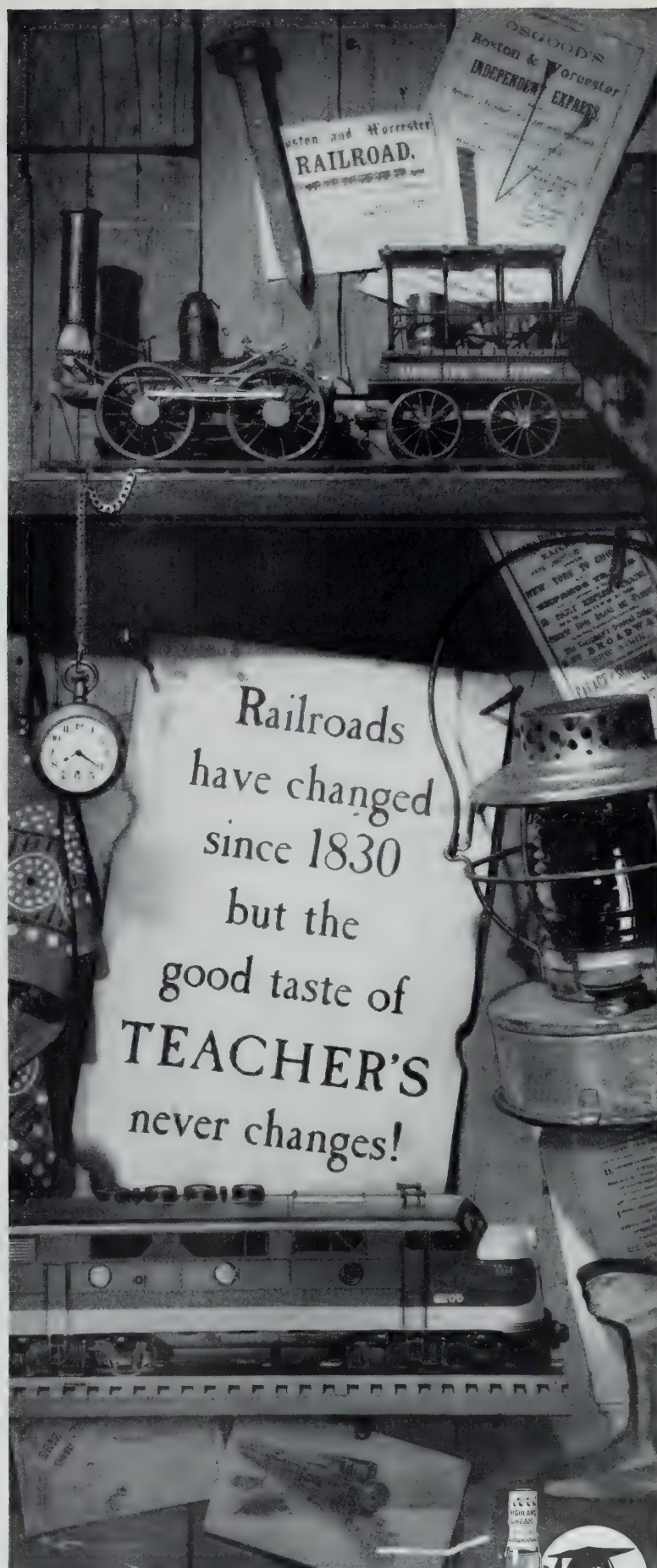
Scotch connoisseurs never mix the fine whisky. They do not even add ice. Drink it neat for its full flavor, or add a touch of plain water. These days many people seem to prefer it on the rocks or as a Scotch Mist. Scotch-and-soda remains popular.

If you would like to try a truly aged Scotch, any of the following would be a good choice: Ballantine 30-year-old; Ballantine 20-year-old; Bell's 20-year-old; Dawson's Rare Reserve. Of course, you would not desecrate these fine old whiskies with soda. They should be drunk straight or with a tiny touch of water.

May I urge you, if you have always preferred the milder blends, to try just once a bottle of the pure, unblended smoky Highland brew—genuine *uisge-baugh*. It's scarce, expensive, but worth the experiment. At first it will seem rich, smoky, rather heavy, but give it time and you will understand why the old Highlanders relied on it to ward off chills. Try it as an after dinner drink. Here are some labels to look for: Glen Grant Glenlivet; Smith's Glenlivet; Glen Farclas.

If you prefer a sweeter drink, the liqueur Drambuie is made with a Scotch whiskey base. The makers of Chartreuse suggest you blend an equal amount of their product, either green or white, with Scotch for a fine after dinner drink.

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Every time the menu lists *bleu* cheese I want to
order *fromage* blue,
Don't you?
Yet when they call it *bleu* cheese I suppose they
are right,
Because *bleu* cheese differs from blue cheese because
it is usually white.
I must read up on this matter in the cheese cook book,
Which clutters up our kitchen along with the fish cook
book, the game cook book, the wine
cook book, the Colonial cook book,
the French cook book, the Eskimo
cook book and the Siamese cook book.

Yes, in our kitchen there are everywhere you look books.
There may be a stove, but you can't see the cook box for
the cook books.

You know the way some larders are full of potatoes and
lentils and beans?

That's the way ours is full of recipes clipped from
newspapers and magazines.

Having perused this mass of culinaria I have one
hope that is definite;

I hope we will always have a kitchen, but I hope I
will never be the chef in it.

Because my few attempts to emulate Clementine Paddleford
or Brillat-Savarin,

They have resulted in results something less than
mouth-waterin', or slaverin.

If there is one element of cookery I deplore,

It is that when you go to cook, the recipe suddenly
calls for a roux or a stock or some-
thing that should have been started
the day before.

I attribute the brilliance of Gian-Carlo Menotti
To the fact that he has never tasted my manicotti,

Because my ignorance is so profound

That I don't know whether manicotti should be rectangular
or round.

In this respect even my limited knowledge of money is
preciser;

I know that the round kind is nice but the rectangular
kind is much nicer.

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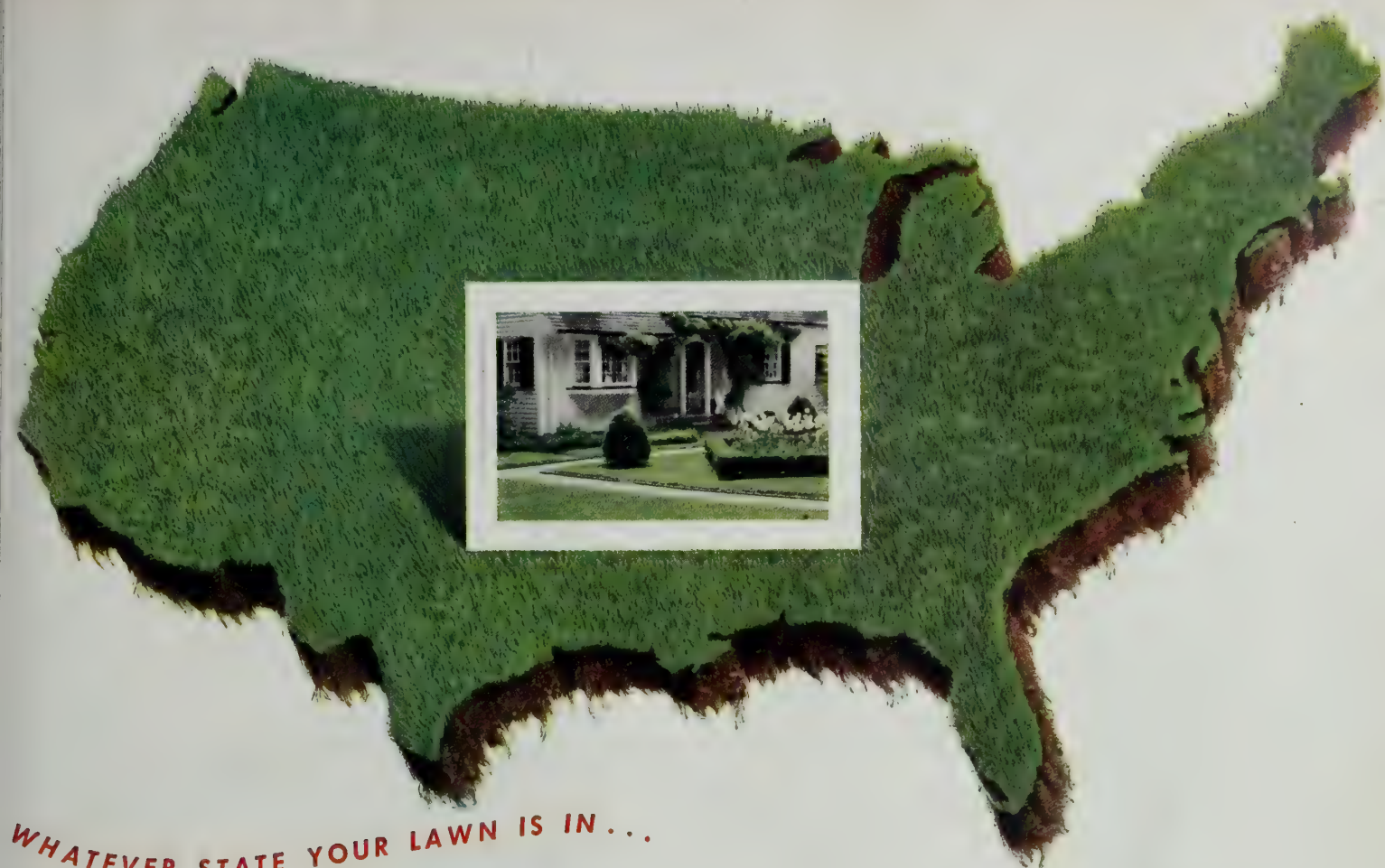
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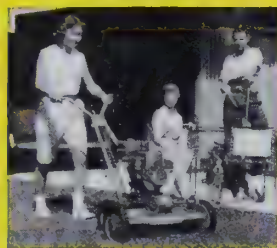
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H&G'S DICTIONARY OF COOKING TERMS

With this issue, we mark the first anniversary of the new H&G cook book series. This handy reference to words and phrases used in the recipes is designed to be clipped and kept in your cook book binder.

Acidulated water. Water with lemon juice or vinegar added in ratio of 1 tablespoon to 2 or 3 cups water.

A la king. Food, usually chicken, prepared in a rich cream sauce.

Al dente. Italian term for spaghetti cooked until done but "firm to the tooth."

Amandine. With almonds.

Antipasto. Italian appetizer assortment.

A point. French term. Cooked just to the point of being done.

Aspic. A clear, savory jelly used in moulds or to garnish cold dishes.

Au beurre. French term. Cooked in or with butter.

Au gras. French term. Cooked in a rich meat sauce or gravy.

Au gratin. French term. A dish with a browned topping of grated cheese or breadcrumbs or both.

Bake. To cook by dry (oven) heat.

Bain Marie. French cooking utensil. A bath of heated water in which pans are set to keep food warm without further cooking. For small amounts, a double boiler will serve.

Barbecue. To broil or roast on a grill or spit over charcoal. To cook with a barbecue sauce. A meal of barbecued food.

Bard. To cover breasts of birds with thin slices of bacon or salt pork to keep them moist without basting while roasting.

Baste. To drip or spoon fat, liquid or pan juices over roasting food.

Batter. Semi-liquid mixture that may include flour, water, milk, eggs, butter. A coating for fried food. A cake or pancake mixture.

Beard. To remove "beards" of mussels with a sharp knife.

Beat. To blend or whip with a wire whisk, rotary beater or electric mixer, using an over-and-over or circular motion.

Beignets. French word for deep-fried, batter-coated food. Fritters.

Beurre manié. French term. Flour and butter, kneaded into small balls and added to liquid mixtures as a thickening agent.

Beurre noir. French term. Butter heated until dark brown, used as a sauce.

Bien fatigué. French term. A salad of greens tossed until limp, or with a hot dressing.

Bind. To make a mixture hold to-

gether by adding eggs, melted butter, or other liquid.

Bisque. A thick cream shellfish or game soup, sometimes a puréed vegetable soup.

Blanch. From the French *blancher*, to whiten. Blanching has two purposes: to make skins of fruit or nuts easily removable by steeping them in boiling water for a few minutes; to reduce strong flavor or color of foods such as vegetables by immersing them briefly in water at boiling point, off the fire.

Blaze. To pour warmed brandy or liqueur over food and ignite.

Blend. To mix ingredients together until well combined and smooth.

Boil. To cook in liquid at boiling temperature (reached when bubbles rise to the surface and break). At sea level boiling point is 212° F; it decreases 1° for every 500 feet of altitude. At high altitudes, food takes longer to cook. Boiling point increases under pressure of steam, as in a pressure cooker.

Bombe. Ice cream with a flavored mousse-type center, shaped in a bombe or melon mould.

Bone. To remove bone from meat or fowl. A sharp-pointed boning knife is best for this.

Bouillon. A clear, strained soup or stock made from beef, veal or fowl cooked with vegetables, seasonings.

Bouillon cube. Concentrated, dehydrated form of bouillon, reconstituted by addition of hot water.

Braise. To brown in fat, cook gently, covered, in a little liquid in order to preserve juices. In the classic French method, the dish is lined with a layer of sliced vegetables and bacon.

Bread. To roll in fine bread-crumbs.

Bread crumbs. Soft bread crumbs, made of crumbled white bread, are used in cooking, for stuffings, etc. Dry bread crumbs, used to coat foods before sautéing or frying, are made of toasted bread or bought in cans.

Brine. A strong salt and water solution used for pickling.

Brioche. A soft French roll.

Broil. To cook over or under direct heat, as in barbecuing, grilling.

Brown. To cook in a little fat at high heat until brown, sealing juices.

(Continued on next page)

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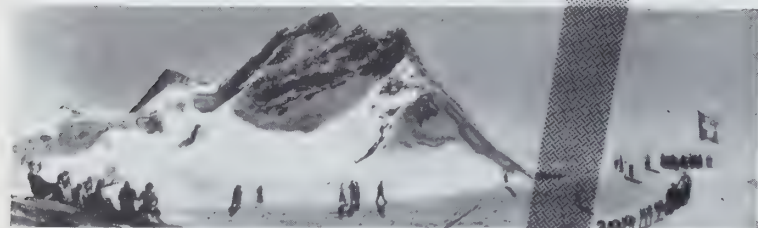
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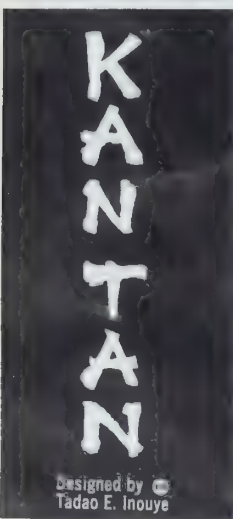
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H&G'S DICTIONARY

Bruise. To crush in a mortar or a grinder.

Brulé, Brulée. French word meaning burnt, applied to caramelized sugar on cream dessert: *crème brûlée*.

Brush. To spread with a light coating of beaten egg or butter.

Canapé. A small appetizer of bread or toast topped with a savory mixture.

Candy. To preserve by boiling with sugar, which forms a hard coating.

Capon. A chicken emasculated to increase size and tenderness.

Caramel. Liquid burnt sugar used for coloring and flavor.

Caramelized. To melt sugar slowly until it turns brown and sticky.

Chapon. A small cube of stale French bread rubbed with garlic and tossed with the salad greens to add a hint of flavor.

Chill. To keep in a refrigerator until cold but not frozen.

Chop. To cut into small pieces.

Choux paste. Cream-puff pastry made over heat in a saucepan.

Clarified butter. Melted butter, strained or skimmed if necessary to remove scum or sediment.

Clarify. To clear clouded liquid, such as aspic or bouillon, by first heating gently with white of egg (sometimes raw minced beef is added), then straining through a cloth.

Coat. To dip in flour, bread crumbs or other dry mixture before frying.

Coat the spoon. The stage reached in cooking when a liquid mixture is thick enough to adhere in a thin layer to the stirring spoon.

Combine. To mix together two or more ingredients.

Compote. Sweetened, stewed fruits.

Consommé. Clarified bouillon or stock.

Core. To remove the center of fruit or vegetables, leaving the rest intact.

Court bouillon. A simmered stock of white wine, water, herbs, sometimes fish bones and vegetables, used as a poaching liquid in fish cookery. Many variations.

Cream. To work or beat shortening or a mixture of ingredients, until consistency is soft and creamy.

Crêpes. Thin French pancakes.

Crimp. To gash around the edges with a sharp knife. Crimping prevents fat of meat curling during broiling, firms the flesh of fish.

Crisp. To restore texture to vegetables or salad greens by soaking in ice water. To heat bread or dry cereals in the oven until firm.

Croissants. Rich, flaky, crescent-shaped French rolls.

Croquettes. Chopped or ground cooked foods bound with egg or sauce, formed into shapes, coated and fried.

Croûte. French word for a pastry crust in which food is baked *en croûte*.

CROUTONS. Fried or toasted bread cubes, used as a garnish.

Crumble. To break into small pieces with the fingers.

Cube. To cut into small dice.

Cure. To preserve meat with salt, often allied with smoking process.

Cut. To chop or slice.

Cut and fold. To blend an ingredient with a liquid mixture by first turning the spoon sideways in a cutting motion as the two are combined, then lifting the mixture from the bottom and folding it over the top until all is mixed.

Cut in. To amalgamate shortening with flour by working it in with a pastry blender or two knives.

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(F COOKING TERMS (Continued)

Deep fry. See "French fry."
Deglaze. To remove the dark, clinging particles from pan in which meat has browned by dissolving them with added liquid.
Demi-glace. Rich brown gravy reduced by rapid boiling to a sauce.
Devil. To prepare with hot seasoning or sauce.
Dice. To cut into small squares.
Dilute. To thin by adding liquid. To diminish strength or flavor of a liquid mixture.
Dissolve. To melt or liquefy.
Dot. To scatter small pieces of an ingredient such as butter over the surface of food, before cooking.
Dough. Spongy mixture of flour, liquid and other ingredients, thick enough to knead.
Drain. To strain liquid from solid food.
Draw. To remove entrails of poultry, game. To eviscerate.
Drawn butter. Same as clarified butter.
Dredge. To coat with flour or sugar.
Dress. To trim and clean fowl for cooking. To prepare for the table by garnishing.
Drippings. Fat which has become separated from meat or fowl and liquefied during cooking.

Dumplings. Balls of dough or finely minced fish, fowl or meat which are poached and served as garnish. Food baked or steamed in a dough crust, such as apple dumplings.

Dust. To sprinkle lightly with a dry ingredient such as flour, sugar.

Duxelles. A finely chopped mushroom garnish used in fish cookery.

Eclair. A choux paste confection filled with flavored cream and topped with chocolate fondant icing.

En brochette. French term for food broiled on a skewer.

En papillote. Baked in paper. The original French method was to encase food in oiled paper wrapping but now aluminum foil is substituted.

Essence, Extract. A concentrated flavoring.

Eviscerate. Same as draw.

Farce. French for forcemeat.

Fat. Generic term for butter, margarine, lard, vegetable shortenings, also rendered drippings of meat, fowl.

Fillet, Filet. To remove the bone. (Continued on next page)

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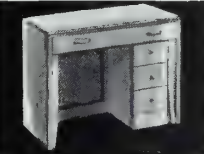
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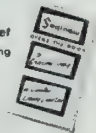
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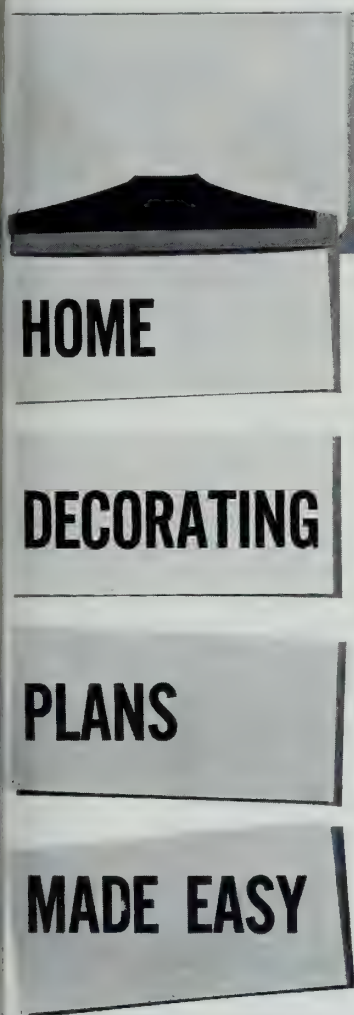
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DICTIONARY

(Continued)

Boneless piece of meat or fish.
Filter. To strain liquid through several thicknesses of cheesecloth.
Fines herbes. A mixture of chopped fresh or dried herbs such as chives, parsley, basil.
Finish. To prepare a dish for the table by garnishing.
Flake. To break into small pieces with a fork.
Flambé. French word for blaze.
Foie gras. Goose liver paté.
Fold. To lift mixture in an overlapping motion from one side of the bowl to the other.
Fold in. To incorporate a light mixture, such as beaten egg whites, with a heavier one without loss of air bubbles by blending it in with a spoon, using an up and over action.
Fondant. A slightly granulated sugar paste, kneaded until smooth.
Fondue. A dish of melted grated Swiss cheese, white wine.
Force meat. A seasoned stuffing. A mixture of finely minced or pounded meat, fowl, game or fish used as stuffing or cooked separately for garnish.
Frappé. French for frozen. A cordial served over cracked ice. Sweetened fruit juice frozen to a mush.
Freeze. To chill in freezing compartment until solid.
French fry. To cook in deep hot fat until brown and crisp.
Fricassee. To cook by braising. Mostly applied to chicken or veal stewed in white or brown sauce or stock.
Fritters. Batter-dipped, French-fried food.
Frizzle. To fry in hot fat until edges curl.
Frost. To cover with sugar icing.
Fry. To cook in hot fat or oil on top of the range.
Fumet. French term for a concentrated fish or meat stock.
Garnish. To decorate a dish by adding small amounts of food or herbs for color or flavor.
Giblets. The internal edible parts of a fowl (heart, liver, gizzard, etc.) used for stock and gravy.
Glacé. French word for iced, glazed or frozen foods.
Glace de viande. French term for concentrated meat glaze made by reducing strong brown stock to jelly-like consistency, used to flavor and color.
Glaze. A thin coating of syrup, gelatin or aspic. The brown particles left in a pan in which meat or poultry has roasted. To brown the sauce masking a dish in the oven or under the broiler.
Grate. To reduce to particles by rubbing on or grinding in a grater.
Gravy. Meat juices diluted with

(Continued)



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water and thickened with flour.
Grill. To cook under or over direct heat. To broil.
Grind. To put through a food chopper. To reduce to small particles or powder in a mortar with a pestle.
Grease. To rub the inside of a dish, mould or baking pan with fat so as to prevent food sticking to it.
Hang. To age game or meat by hanging in a cool unrefrigerated place.
Hash. A baked or sautéed dish of chopped meat or vegetables.
Hors d'oeuvres. French appetizer course. An assortment of small portions of meat, fish, egg, vegetables.
Ice. To chill in a refrigerator or over ice. A smooth mixture of frozen sweetened fruit juice. To frost.
Icing. Sugar frosting.
Infusion. Liquid drawn off tea, coffee, herbs which have steeped in boiling water.

Julienne. Food cut in long, thin strips.

Knead. To work a mixture with the hands, using a folding and pressing motion, until it is smooth and spongy.

Lard. To insert thin strips of salt pork or fat bacon (lardons) into lean meat to keep it moist. A long strip of the lardoon is placed in the open end of a special larding needle. The needle point is inserted into the meat at right angles to the grain and the lardoon drawn through with a turning motion. Loose ends are cut off at the surface of the meat. Meat or poultry may also be larded by laying strips of fat on the surface (see bard).

Leaven. To raise by adding a lightening agent such as yeast, baking powder, eggs.

Legumes. Vegetables of pod family: peas, beans, lentils.

Liaison. French for a flour mixture, egg yolks, or cream used to thicken or bind sauces, soups, etc.

Line. To cover the inside of a mould or baking dish with waxed paper, crumbs, etc. before adding food to be cooked.

Liquor. Liquid released from shells of oysters, clams, as they open. Liquid extracted from a food during cooking.

Macedoine. A mixture of fruits or vegetables.

Macéré. French word meaning steeped in wine or pickled.

Marinade. A seasoned liquid mixture, usually containing oil and an acid such as wine or vine-

gar. in which food is soaked to add extra flavor or to tenderize.

Marinate. To soak in a marinade or French dressing for the required time—from a few hours to several days, according to the recipe.

Marrons glacés. Candied chestnuts, often packed in syrup.

Marrow. The soft fatty substance found in the cavity of meat bones.

Mash. To reduce to a pulp with a fork or potato masher.

Mask. To cover completely with sauce, mayonnaise, gelatin, etc.

Meat glaze. The same as *glace de viande*. Bovril and B-V are commercial versions of this beef extract.

Melt. To liquefy by heat.

Meringue. Egg whites stiffly beaten with sugar.

Mill. To beat to a froth with a whisk or beater. This prevents scum forming on hot milk drinks such as chocolate, during heating.

Mince. To chop finely or put through a mincer or press.

Mirepoix. French word for a preparation of chopped vegetables, fat and seasoning put in the dish in which meat or poultry is to be braised, to add flavor.

Mix. To blend different ingredients by heating or stirring.

Moisten. To add a small amount of liquid.

Mould. To shape in a mould. A gelatin-stiffened mixture set in a mould.

Mollet. French word applied to eggs which are soft-cooked, peeled and used whole in certain dishes.

Mortar. A deep bowl of marble, wood, ceramic in which ingredients are crushed with a pestle.

Mousse. A frozen dessert of flavored gelatin and whipped cream. A moulded dish of minced food and cream, stiffened with gelatin.

Mull. To heat an alcoholic beverage, such as ale, with sugar and spices.

Pan broil. To cook uncovered in a skillet with little or no fat, pouring off any fat rendered from food.

Pan fry. To cook in a skillet in a small amount of fat.

Parboil. To boil until partially cooked. Cooking is usually then completed by some other process.

Pare. To remove the skin of fruit or vegetables with a knife or parer.

Parfait. A frozen sweetened cream and egg dessert. Ice cream, fruit and whipped cream dessert served in a tall glass.

Pass through. To rub food through a sieve.

Pasta. Italian cereal products: macaroni, spaghetti, noodles, etc.
(Continued)



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Paste. A mixture of flour and water. A food made smooth by evaporating and grinding, as almond paste.

Pastry. A stiff dough of flour, water, fat, etc. used for pie crust, patty shells. Pastry can be various kinds, i.e.: short pastry, pie pastry, puff pastry, choux pastry.

Paté. Seasoned liver paste.

Peel. To remove outer peel, skin, or shell with the fingers or a knife.

Pickle. To preserve in brine or vinegar.

Pipe. To decorate with a mixture forced through the nozzle of a pastry tube.

Pit. To remove kernel of fruit.

Pinch. An amount less than 1/8 teaspoon. As much as can be taken up between the thumb and index finger.

Plump. To soak in water until soft and swollen, as dried fruit.

Poach. To simmer in liquid just below boiling point, 205-210° F.

Potato starch. Flour made from potatoes which can be used as a thickening agent in place of flour.

Pot roast. To cook a meat roast slowly in a covered pan on top of the range with a little liquid.

Pound. To beat or grind with a heavy implement such as a meat mallet or a pestle.

Prick. To pierce the surface with a fork or point of knife.

Preheat. To heat oven to selected temperature before using.

Purée. To force through a sieve or food mill or reduce to pulp in a blender.

Quenelles. Force meat dumplings, poached and often used as garnish.

Ragoût. A rich brown stew.

Ramekin. A small individual baking dish.

Rechauffé. French for reheated.

Reduce. To cook until mixture becomes diminished in quantity and concentrated. Liquid mixtures are rapidly boiled until reduced to desired consistency.

Render. To free animal fat from connective tissue by heating it until liquid fat can be strained off.

Rice. To force food, such as boiled potatoes, through a fine sieve or ricer to give a light, fluffy consistency.

Roast. To cook uncovered in an oven, or in hot embers, ashes etc.

Roe. Fish eggs.

Roll out. To spread thin with a rolling pin.

Roll up. To fold over and over, jelly-roll fashion.

Roux. A mixture of butter and flour cooked to a smooth paste in
(Continued on next page)

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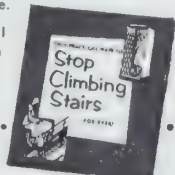


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DICTIONARY

(Continued)

a saucepan and used as a thickening agent. A white roux is cooked for just long enough to take away the raw taste of the flour, a brown roux until the mixture turns a light brown.

Sauté. To brown quickly in a little oil or butter on top of the range.

Scald. To pour boiling water over food. To heat liquid, such as milk, until almost boiling—the point when tiny bubbles start to form around the edge.

Scallop. To bake in a cream sauce, topped with crumbs.

Score. To make gashes in the surface. Fat around meat is scored to prevent its curling.

Scrape. To remove the outer skin of vegetables by scraping with the blade of a paring knife.

Sear. To brown the surface of meat at a high temperature, either in the oven or in a little fat on top of the range.

Season. To add salt and pepper, or other seasonings, to food.

Seed. To remove seeds from vegetables such as tomatoes, cucumbers.

Shallot. A small brown onion with a strong but mellow flavor.

Shirr. To cook whole eggs with cream or crumbs in a dish.

Shortening. Cooking fat.

Shred. To slice in small strips.

Sieve. To put or rub through a strainer or sieve.

Sift. To separate coarse from fine particles in dry ingredients by shaking through a sieve.

Simmer. To cook in liquid below boiling point, about 185°F. The liquid should do no more than move gently with bubbles forming below the surface.

Singe. To burn off the down or hairs from plucked game or poultry with a flame, taking care not to char the skin.

Skewer. A long wood or metal pin used to hold fowl or meat in position for cooking. To pierce with or thread on a skewer.

Skim. To remove fat or other floating matter from surface of liquid with a spoon or skimmer. fish, poultry, etc., leaving the rest intact.

Sherbet. Fruit ice to which white of egg or milk is added.

Slivered. Cut into tiny shreds.

Soak. To leave food in a large amount of liquid until it is thoroughly wet.

Soufflé. A baked or chilled main dish or dessert made light and fluffy by the incorporation of stiffly beaten egg whites (if baked) or whipped cream (if chilled).

Spice. To add seasonings or condiments to give flavor.

(Continued)

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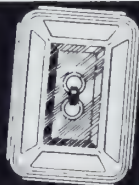


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Spit. To impale on a spit for barbecuing or roasting.

Steam. To cook food in steam or over boiling water. Steam may be applied directly to the food, as in a perforated steamer or a pressure cooker or to the utensil containing the food, as in a double boiler.

Steep. To stand food in water below boiling point in order to extract flavor or color.

Sterilize. To kill bacteria by steam, dry heat or boiling water at high temperatures.

Stew. To cook in liquid to cover at simmering temperature.

Stir. To blend without beating by mixing with a spoon in a circular motion.

Stock. The liquid strained from cooked meat, fish, vegetables, etc.

Strain. To remove liquid from solid food. To purée by putting through a strainer.

Stud. To force flavoring or garnish into the surface of food, as a ham is studded with cloves.

Stuff. To fill with forcemeat or other desired mixture.

Stuffing. A seasoned filling.

Suet. The hard, fatty tissue surrounding the kidneys of animals, often rendered to liquid fat.

Swirl. To rotate liquid in a pan to loosen clinging particles of cooked food.

Tenderize. To break down tough connective tissue in meat either by marinating, pounding with a meat mallet or sprinkling with a commercial meat tenderizer.

Thicken. To add flour, cornstarch, egg yolk or other thickening agent to a liquid mixture.

Thin. To dilute a mixture.

Toast. To brown bread by direct heat or in an oven.

Toss. To mix with light strokes, lifting with a fork and spoon. To flip in the air.

Trim. To cut away unwanted or unsightly parts of food before or after cooking. To shape.

Truss. To tie wings and legs of a bird to the body by means of skewers and string so that it keeps its shape during cooking.

Try out. The same as to render.

Turn. To flip over or reverse food during cooking process. To trim vegetables into small shapes for garnish.

Water jacket. Shallow pan of hot water in which a mould or dish of food is set to bake.

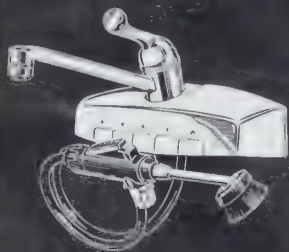
Whip. To beat rapidly with a whisk, beater or mixer in order to incorporate air in foods such as eggs, cream, jelly, producing expansion.

Work. To knead or mix slowly.

Zest. Oily, colored exterior skin of citrus fruit, used for flavor.

END

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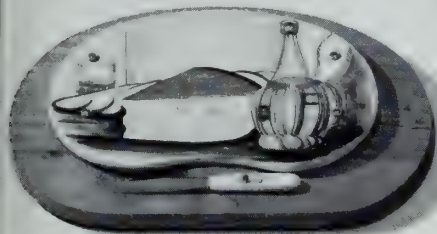
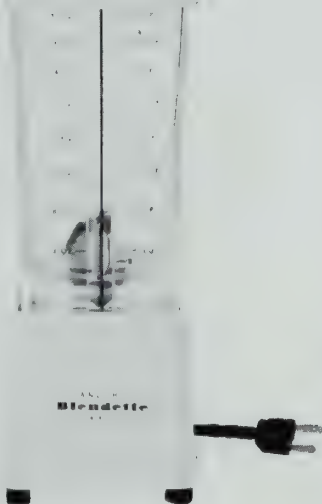
COMPLEMENTS TO CHEESE

Its distinctive flavor deserves respectful treatment



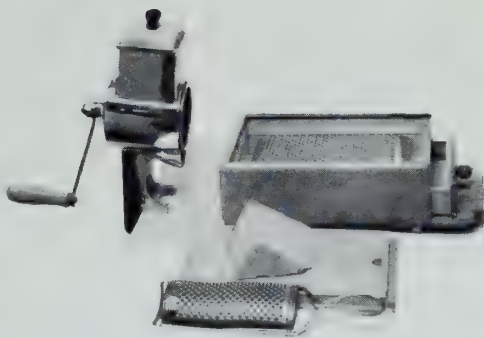
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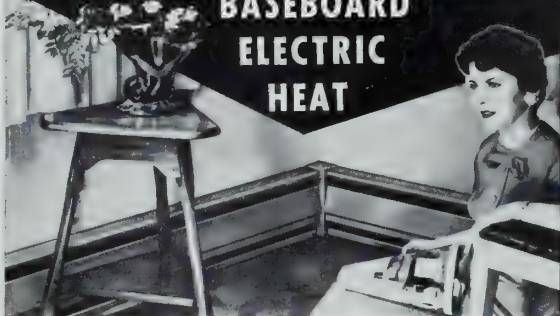
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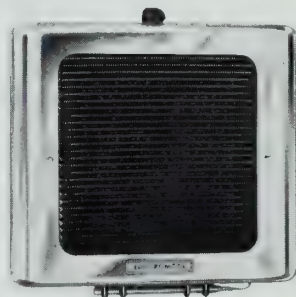
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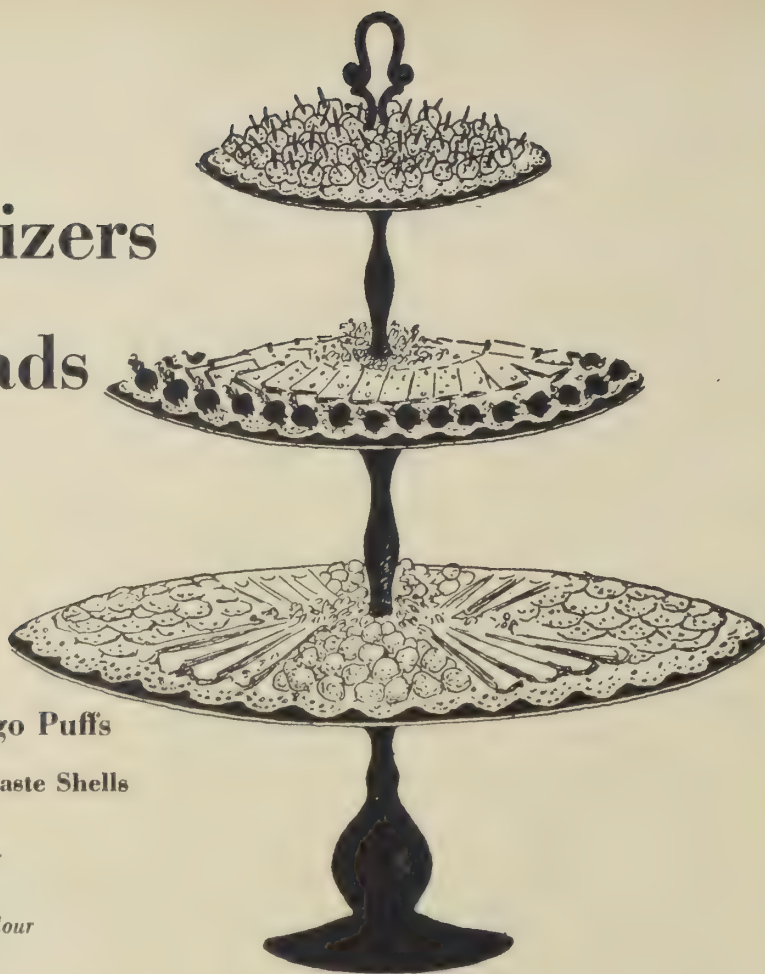
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Appetizers & Breads



Sapsago Puffs

Choux Paste Shells

¼ cup butter
½ cup boiling water
Few grains salt
½ cup all-purpose flour
2 eggs

Melt butter in boiling water. Add salt, then stir in flour all at once. Stir over heat until the dough leaves the sides of the pan. Cool slightly, then beat in eggs, one at a time. Drop by teaspoonfuls on buttered cookie sheets, and bake at 375° until there are no heads of moisture showing. Cool, slit sides, and fill.

Filling

Blend together ½ cup grated Sapsago cheese, ¼ pound of butter, and 1½ cups of grated Gruyère cheese. This is enough to fill 30 to 36 small shells.

Seeded Cheese Straws

2 teaspoons salt
4 cups flour
½ cup butter
½ cup lard
Water
12 ounces sharp Cheddar cheese
3 tablespoons butter
Dash of cayenne
1 egg
1 tablespoon water
Sesame, caraway, poppy, celery, and dill seeds.

Make pastry with the first five ingredients, roll into a ball, and chill. Grate the cheese, mix with the 3 tablespoons of butter and the cayenne, and work smooth. Roll the

pastry in a large rectangle, spread with the cheese mixture, and fold in thirds. Again roll thin and fold in thirds. Repeat the process a third time and chill. Roll out ¼" thick and cut in strips about ¼" wide and 3" long (shorter or longer, if you prefer). An easy way to do this is to use a ruler and a pastry or ravioli wheel. Brush the straws with the egg, which has been slightly beaten with the tablespoon of water, and sprinkle with the seeds of your choice. Arrange on cookie sheets, chill again, and bake in a 400° oven until puffed and brown. This recipe will make around 200 cheese straws to serve with drinks, soups or salads. They can be frozen.

Cocktail Cheese-Potato Balls

2 cups riced potatoes
2 tablespoons grated Parmesan cheese
Choux paste

Make a batch of choux paste (see recipe for Sapsago Puffs) but do not bake. Combine the dough with the riced potatoes, loosely packed. Mix in the grated Parmesan cheese and salt to taste. Chill mixture, then form into marble-sized balls, pressing a tiny cube of cheese into the center of each. Roll in flour and fry in butter until nicely browned on all sides. Serve on picks, as an appetizer. Makes 4 dozen balls approx.

Cheese Puff Balls

2 egg whites
¼ lb. grated Parmesan cheese
¼ teaspoon salt
⅛ teaspoon dry mustard
Fine crumbs

Beat the egg whites until stiff. Combine the grated Parmesan cheese, salt, dry mustard, and mix into the egg whites. Form into balls the size of large Concord grapes, then roll in fine crumbs. Fry in deep fat (385°) and drain on crumbled paper towels. Serve speared on toothpicks. Makes about 18 balls.

Ham and Cheese on Rye

Mix ¼ lb. grated Swiss cheese with one well beaten egg and 1 teaspoon grated onion. Toast small rounds of rye bread (cocktail loaf) on one side, and spread other side with mustard-flavored butter. Top with a round of ham, cover with the cheese mixture, and put under the broiler until puffy and brown. Serve at once. Makes about 18.

Stuffed Edam

Cut the top from an Edam cheese, and carefully scoop out the insides. Mash the cheese thoroughly or put through the meat grinder. Mix it with ¼ cup butter, ½ teaspoon dry mustard, a dash of Tabasco, ¼ cup chopped stuffed olives and ¼ cup minced green onion. Add enough beer to give the mixture a spreading consistency. Put the mixture back into the cheese shell and serve surrounded by crisp crackers.

Chili Con Queso

2 large onions
¼ cup butter
#2½ can solid-pack tomatoes
2 cans peeled green chilis
1 cup heavy cream
1 lb. Monterey Jack cheese
Salt

Chop fine or grate the 2 onions and cook them in the butter until lightly colored. Add the tomatoes and the peeled green chilis, diced, and cook until thick. Cool, then stir in the cream and the Jack cheese cut in large dice. Add salt to taste, and cook gently until the cheese is only partially melted. This final step may be done in a chafing dish. Serve with fritos, toasted tortillas, tostados, or crisp crackers, as an appetizer,

or over toast as a luncheon or supper dish. Serves 6-8 as an entrée—up to 30 as an appetizer.

Clam and Ham Balls

8-ounce package cream cheese
8-ounce can minced clams
 $\frac{3}{4}$ cup chopped ham
1 tablespoon grated onion
Minced parsley

Combine the cheese, clams, ham and onion. Form into balls, and roll in minced parsley. Makes about 18 balls.

VARIATION

Substitute $\frac{3}{4}$ cup of ground cooked veal and 2 chopped anchovies for the ham.

Liptauer

1 teaspoon chives or green onion
8-ounce package cream cheese
 $\frac{1}{4}$ cup butter
1 teaspoon paprika
2 teaspoons capers
 $\frac{1}{2}$ teaspoon caraway seeds
 $\frac{1}{4}$ teaspoon mustard

Chop the chives or onion and combine with the other ingredients. Pack into a mold or

bowl, and chill. Turn out and surround with thinly sliced pumpernickel bread.

Liederkranz Spread

1 cup Liederkranz cheese
3 ounce package cream cheese
 $\frac{1}{4}$ cup Madeira
Few grains salt
1 clove garlic

Combine Liederkranz cheese with the cream cheese, Madeira and salt. Mix in a bowl that has been rubbed with garlic, and allow to ripen for a day or two before serving with hot toasted crackers.

Camembert Spread

1 whole ripe Camembert
 $\frac{1}{4}$ cup butter
2 tablespoons minced chives
2 tablespoons minced parsley
2 tablespoons minced capers
1 teaspoon caraway seeds

Scrape the skin from a ripe Camembert, and mix it with the butter, chives, parsley, capers, and the caraway seeds, which have been crushed with a pestle in a mortar. Serve with hot toasted crackers, as an appetizer, or with salad.

Herb Cheese

1 lb. sharp, well aged Cheddar
 $\frac{1}{2}$ cup sherry
 $\frac{1}{4}$ lb. butter
3 tablespoons minced chives
3 tablespoons minced parsley
1 tablespoon minced tarragon
Salt to taste
Pepper or cayenne

Allow the Cheddar to stand at room temperature for several hours. Mash it and mix with sherry, soft butter, chives, parsley and tarragon. Season with salt and a little pepper or cayenne. If this is packed in pots and covered with melted butter, it will keep for some time in the refrigerator.

Other Cheese Mixes

Mix together 1 lb. Cheddar cheese, $\frac{1}{8}$ lb. butter, dash of Tabasco and $\frac{1}{4}$ cup Jamaica rum.

Mix together 1 lb. Roquefort or blue cheese, $\frac{1}{4}$ lb. butter and $\frac{1}{4}$ cup cognac.

Mix together 1 lb. Cheddar cheese, $\frac{1}{4}$ lb. butter, 1 teaspoon mustard and 1 cup finely chopped walnuts.

Mix together 1 lb. Gorgonzola cheese, $\frac{1}{8}$ lb. butter, $\frac{1}{4}$ cup chopped onion, $\frac{1}{4}$ cup minced ripe olives and 1 jigger cognac.



Pan Relleno (Stuffed Bread)

1 long loaf French bread
1 cup grated Cheddar cheese
 $\frac{1}{2}$ cup chopped onion
3 tablespoons olive oil
1 tablespoon vinegar
 $\frac{1}{4}$ teaspoon oregano
 $\frac{1}{4}$ cup chopped olives

Cut a slice from the top of the French bread, and scoop out some of the soft crumb. Mix together the cheese, onion, oil, vinegar, oregano and olives. Fill bread with this mixture, replace top, and wrap in foil. Bake at 350° for 20 minutes, or until well heated.

Patio Cheese Bread

1 loaf French bread
1 lb. Cheddar cheese
 $\frac{1}{2}$ lb. butter

$\frac{1}{2}$ cup chopped green onions
 $\frac{1}{2}$ cup chopped parsley
Dash of Worcestershire

Split a loaf of French bread and spread both halves with the Cheddar cheese mixed with the butter, onions and parsley, and a goodly dash of Worcestershire. Heat in a 400° oven until the bread is hot and the cheese melted and brown.

Filled Cheese Bread

1 package roll mix
1 lb. Cheddar cheese
 $\frac{1}{2}$ teaspoon salt
Freshly ground pepper
 $\frac{1}{2}$ cup minced parsley
2 eggs

Make a batch of roll dough, using a packaged mix or your favorite recipe. Divide dough in half and roll into two ovals. Grate the cheese and mix with salt, pepper, pars-

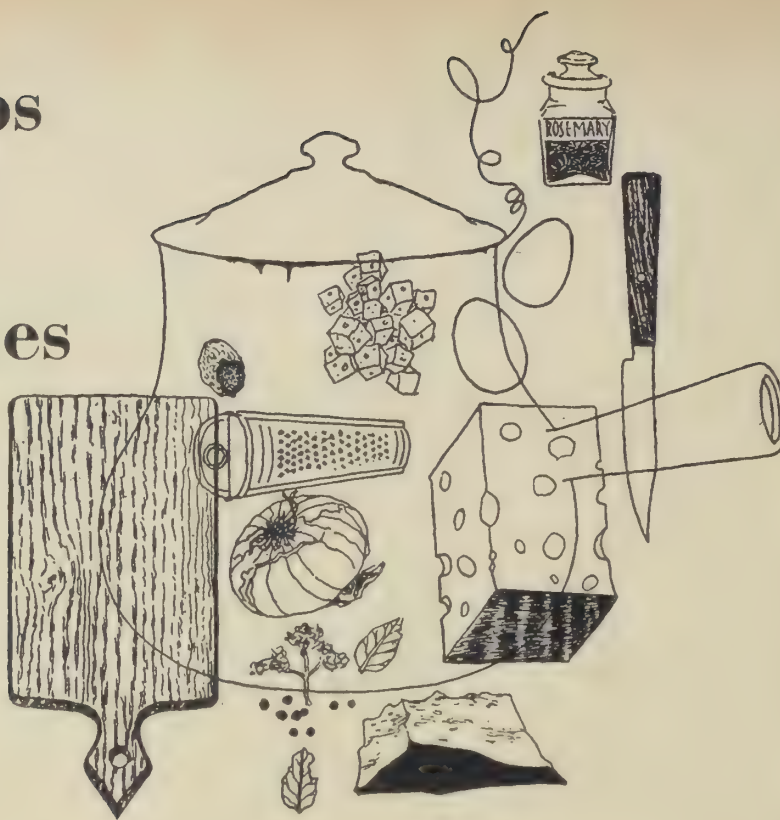
ley and one egg, beaten. Put half of the cheese on each oval, spreading it the long way. Dampen edges with water and bring together at the top, pressing firmly together to make two long boat-shaped loaves with pointed ends. Allow to rise for half an hour, then brush with the remaining egg, beaten. Bake at 400° until nicely browned.

Rice and Cheese Muffins

2 cups flour
1 tablespoon sugar
4 teaspoons baking powder
1 teaspoon salt
2 eggs, well beaten
 $\frac{1}{2}$ cup milk
 $\frac{1}{4}$ cup melted butter
 $1\frac{1}{2}$ cups cooked rice
Cheddar cheese

Combine flour, sugar, baking powder, salt, eggs, milk, butter and the rice. Stir just enough to mix the ingredients. Fill 12 large greased muffin tins $\frac{2}{3}$ full. Put a $\frac{3}{4}$ " cube of Cheddar cheese into each muffin, poking it down into the middle. Bake at 375° for 20 to 25 minutes. Makes 12 muffins.

Soups and Sauces



Helvetia Soup

- 1 cup chopped onion
- $\frac{1}{3}$ cup butter
- 6 cups finely diced dry bread
- 6 cups rich chicken stock
- 2 egg yolks
- 1 cup cream
- $1\frac{1}{2}$ cups grated Swiss cheese
- Salt, white pepper
- Grated nutmeg

Cook the onion in butter until lightly colored. Add diced bread and allow to brown, then pour in chicken stock. Simmer 8 or 10 minutes, and mix in an electric blender or force through a sieve. Combine the egg yolks, cream and cheese and add. Season to taste with salt, pepper and nutmeg, and heat gently before serving. (This soup may be thinned with chicken stock or milk, if desired.) Serves 8-10.

Chicken Soup, Fromage

- 1 cup chopped onion
- 2 tablespoons minced ham
- 3 tablespoons butter
- 4 cups rich chicken stock
- 1 herb bouquet (parsley, rosemary, small piece bay leaf, 1 blade mace)
- 3 egg yolks
- 1 cup heavy cream
- 2 ounces freshly grated Parmesan cheese
- 1 ounce grated Gruyère
- Paprika

Cook onion and ham in butter until onion is wilted. Add chicken stock and herb

bouquet. Simmer for 20 minutes and remove herb bouquet. Mix together egg yolks, cream, Parmesan and Gruyère cheeses. Mix a cup of the hot stock into this, then stir in the remaining soup. Heat, correct seasoning, strain, and serve garnished with paprika. Serves 6-8.

Sauce Mornay

- 2 tablespoons butter
- 2 tablespoons flour
- 1 cup rich milk (or $\frac{1}{2}$ cup chicken stock and 1 cup cream)
- $\frac{1}{4}$ teaspoon salt
- Dash cayenne or white pepper
- 3 tablespoons grated Gruyère
- 1 tablespoon grated Parmesan

Melt butter, stir in flour, and cook for a minute, stirring. Slowly add milk and cook, stirring, until thickened and smooth. Stir in salt to taste, a dash of cayenne or white pepper, and grated Gruyère and grated Parmesan. Heat until the cheese melts. If desired, the amount of cheese may be increased. Sometimes an egg yolk is added. Makes about 1 cup.

This versatile sauce is used for fish, eggs, vegetables, entrées, and is an important ingredient in many popular luncheon dishes. A favorite is thin pancakes (crêpes) rolled around a filling, masked with sauce Mornay, and browned under the broiler. Various fillings—crab meat, shrimps, chicken or ham—are mixed with Mornay sauce, usually in equal amounts.

Main Dishes

Filet of Sole Florentine

- 1 cup chopped mushrooms
- $\frac{1}{4}$ cup minced onion
- $\frac{1}{4}$ cup butter
- 6 filets sole
- 2 bunches spinach, cooked
- 2 cups sauce Mornay
- $\frac{1}{4}$ cup grated Parmesan cheese

Cook the mushrooms and onion in the butter until wilted. Spread on the filets and fold them over. Arrange on a bed of cooked, chopped and seasoned spinach and mask with the sauce Mornay (see recipe under Sauces). Sprinkle with cheese and bake at 350° for 25 minutes. Serves 6.

Eggs Florentine

Put cooked spinach in the bottom of a baking dish and make little hollows in it. Slip raw eggs into hollows, cover with sauce Mornay (see recipe under Sauces), sprinkle with cheese, and bake until the eggs are set.

Oysters Kirkpatrick

- 24 oysters
- 1 cup tomato catsup
- $\frac{1}{4}$ cup green pepper
- 12 slices half-cooked bacon
- Grated cheese
- Butter

Use a deep glass oven-proof plate for each person. Half fill with rock salt and heat for 10 minutes in a 450° oven. For 4 servings open 24 oysters and leave them in the deep shell. Mix catsup with finely minced green pepper. Put a spoonful on top of each oyster, top with a half-slice of partially cooked bacon, sprinkle generously with grated cheese and dot with butter. Put on the rock salt in the 450° oven for 4 minutes, or until the oysters are heated through and the top is brown.

Chilis Rellenos Con Queso

- $\frac{1}{2}$ lb. Monterey Jack cheese
- 2 cans peeled green chili peppers
- 4 eggs, separated
- $\frac{1}{2}$ teaspoon salt
- $\frac{1}{4}$ cup flour
- Fat for frying
- Mexican sauce

These chili peppers stuffed with cheese, and fried in a light and delicate batter may be served with or without sauce. Where chili peppers, even canned ones, are not available, canned pimientos may be used; the flavor will be milder.

Wrap domino-size pieces of Jack cheese in strips of canned peeled green chilis or pimientos. Separate eggs, beat the yolks with the salt. Mix in the flour, then fold in stiffly beaten egg whites. Heat 2" of lard or oil in a skillet. Dip the chili-wrapped cheese in the batter and take up in a large spoon. Slip into the hot fat, turn immediately, then fry until brown. Turn and brown other side. Serve with Mexican sauce. If pimiento is used, add a teaspoon of chili powder to the batter. Serves 8.

Mexican Sauce

1 finely minced clove garlic
1 tablespoon oil
1 cup tomato purée
1 cup bouillon or chicken stock
¾ teaspoon salt
½ teaspoon oregano
Tabasco

For a quick Mexican sauce, cook garlic in oil, add tomato purée, bouillon, salt, oregano and as much Tabasco as your palate tolerates. Heat all together. Makes 2 cups.

An easy adaptation of this recipe is to make sandwiches of sliced Jack cheese and peeled green chilis, dipping them in a mixture of 3 (for 6 slices of bread) slightly beaten eggs, 1 cup of milk, and ½ teaspoon of salt, and browning them on both sides in a little butter or shortening.

Cheese-Olive Tart

10" pastry shell, unbaked
8 slices bacon
1 cup ripe olives
1 cup shredded Swiss cheese
4 eggs
2 cups cream
1 teaspoon salt
Dash Tabasco

Line a 10" pie pan with pastry and flute the edges. Brush with slightly beaten egg white, and chill while preparing the filling. Cook the bacon crisp, then break in large pieces and combine with the ripe olives, stoned and cut up (or green olives, if you like them better), and the Swiss cheese. Mix together the slightly beaten eggs, cream, salt and Tabasco. Arrange bacon mixture in the pie shell, pour on the egg mixture, and bake

at 425° for 12 minutes. Reduce heat to 300° and bake another 40 minutes, until knife inserted near the center comes out clean. This serves 6 or 8.

Risotto Milanese

1 medium size onion
½ cup butter
¼ cup chopped beef marrow
1 lb. rice
⅛ teaspoon powdered Spanish saffron
¼ cup white wine
3 cups rich chicken stock
Salt, pepper
1 cup grated Parmesan cheese

Chop onion and cook until golden in ¼ cup butter with the beef marrow. Add rice and cook, stirring, until lightly colored—about 15 minutes. Add saffron dissolved in white wine and chicken stock. Salt and pepper to taste. Simmer until the rice is soft and the liquid absorbed. Remove from heat and stir in another ¼ cup butter and the Parmesan cheese. Serves 6.

Risotto Parmigiana

½ lb. chicken livers
½ cup chopped onion
½ cup butter
1 lb. rice
3 cups chicken stock
Salt, pepper
1½ cups freshly grated aged Parmesan

Cut chicken livers in quarters and cook with chopped onion in ¼ cup of butter. Add rice and cook 5 minutes, stirring. Stir in stock and cook until the rice is tender and the liquid absorbed. Correct seasoning and stir in another ¼ cup of butter and the aged Parmesan. Serves 6.

Elena's Rice-Cheese-Chili Casserole

3 cups cooked rice
2 cups sour cream
½ teaspoon salt
½ lb. Monterey Jack cheese
4-ounce can peeled green chili peppers
Butter

Mix rice with sour cream and salt and arrange half of it in a layer in a well-buttered 8" x 8" baking dish. Cut Monterey Jack

cheese in small oblongs (about 1½" x 1" x ½") and wrap each piece in a strip of peeled green chili pepper. Each chili should be rinsed of seeds and cut into 3 lengthwise strips. Arrange cheese and chili bundles in a layer on the rice, cover with the remaining rice mixture, sprinkle the top with a little more grated cheese and dot with butter. Bake at 350° for about ½ hour, or until well heated. Serves 6.

Spaghetti al Burro

Cook 1 pound of spaghetti *al dente* (firm to the tooth), drain and mix with 4 or 5 ounces melted butter and 2 cups freshly grated Parmesan cheese.

Spaghetti Olio e Aglio

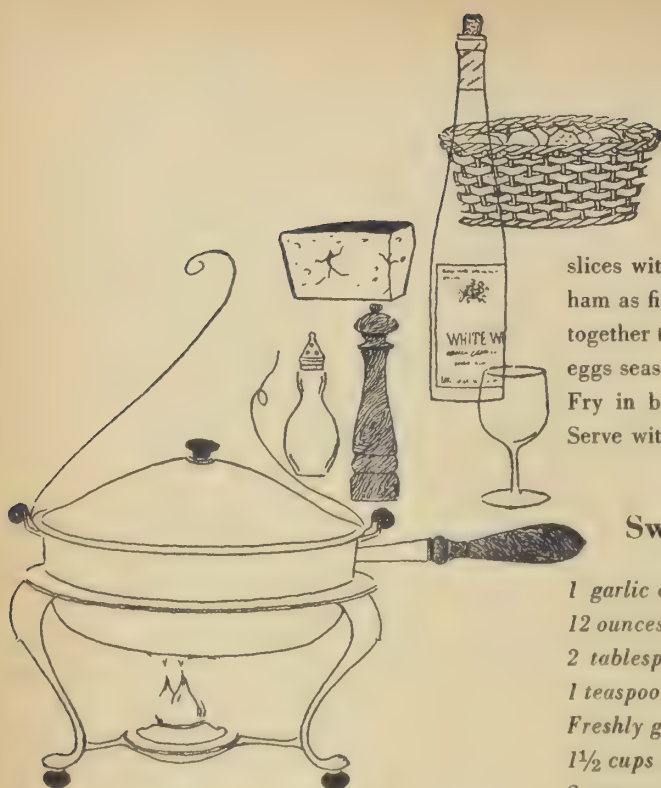
Cook spaghetti as above. Melt ¼ cup (½ bar) butter and heat with 4 crushed cloves garlic and ¼ cup olive oil. Discard garlic and mix sauce into spaghetti. Pass plenty of freshly grated cheese.

Spaghetti al Pesto

3 cloves garlic
½ cup (packed) fresh basil leaves
¼ cup minced parsley
1 teaspoon salt
1 cup freshly grated Parmesan cheese
Olive oil
1 pound spaghetti

Make a paste (pesto) by pounding in a mortar the garlic, basil leaves, parsley, salt, Parmesan cheese and enough olive oil to thin the mixture. Mix it with the spaghetti, cooked *al dente*.





slices with a slice of cheese and a slice of ham as filling. Pound the edges of the veal together to seal. Roll in flour. Dip in beaten eggs seasoned with salt and roll in crumbs. Fry in butter until brown on both sides. Serve with spinach or asparagus. Serves 6.

Swiss Cheese Fondue

1 garlic clove
12 ounces Swiss cheese
2 tablespoons flour
1 teaspoon salt
Freshly ground black pepper
1½ cups white wine
2 ounces kirsch, cognac or light rum
1 loaf French bread

Rub a 2½-quart earthenware casserole with a cut clove of garlic. Coarsely grate Swiss cheese and mix it with the flour, salt and pepper. Heat the wine in the casserole over very low heat, preferably at the table. When the wine is hot but not boiling, add the cheese, a little at a time, adding more as it melts. Keep stirring over *low* heat and when all is softly bubbling, add the kirsch, cognac, or light rum. Cut a loaf of crusty French bread into cubes so that each piece has a bit of crust. Spear pieces of bread on forks and dunk them in the dish, giving the fondue a stir. The fondue should be kept warm, but not hot. If it becomes too thick, add more wine, heated. Serves 3 or 4 as main dish, 12 as appetizer.

Mexican Eggs with Cheese

Cut fairly thick slices of Jack or Cheddar cheese to fit individual shirred egg dishes. Top each with 2 slices of crisp bacon, a raw egg, a sprinkling of minced chives or green onions, salt and pepper, and 2 tablespoons cream. Bake at 350° until set.

Welsh Rabbit

½ lb. Cheddar cheese
1 tablespoon butter
3 tablespoons ale
Mustard or cayenne
Toast

There are innumerable recipes for Welsh rabbit, but the classic one is the simplest.

Cut cheese in small pieces. Put in the top of a chafing dish with butter and ale. Add a little mustard or cayenne and cook slowly until the cheese is melted into a smooth cream. Keep stirring. Serve over toast. Some cooks recommend adding 2 beaten eggs to the rabbit. Serves 2 or 3.

Cheese Timbales or Cheese Ring

4 eggs
½ cup milk
½ cup cream
½ cup grated cheese
1 teaspoon salt
Dash cayenne

Butter six 6-ounce custard cups. Beat eggs slightly, add milk and cream, grated cheese, salt and cayenne. Mustard or cumin may also be added to taste. Divide the mixture among the cups, put in a pan of water, and bake at 325° until set—about 20 to 25 minutes. Turn out on a platter and serve with tomato, mushroom, or herb sauce. If preferred, bake in a greased ring mold and serve filled with creamed chipped beef, mushrooms, eggs or such. Serves 6.

Gruyère Omelette

Make a French omelette in the usual manner. While the top is still partially uncooked, sprinkle it generously with grated Gruyère or Swiss cheese, and fold. Brush the top with melted butter, sprinkle on a little more cheese, and slip under a very hot broiler to brown slightly.

Cheese Soufflé

⅓ cup butter
¼ cup flour
1½ cups milk
1 teaspoon salt
Dash mustard or cayenne
1 cup grated Cheddar cheese
½ cup grated Parmesan cheese
6 beaten egg yolks
6 beaten egg whites

Melt butter, stir in flour, then milk. Season with salt and a dash of mustard or cayenne. Cook until thick. Stir in grated Cheddar and grated Parmesan, and cook until the cheese is melted. Cool slightly, add beaten egg yolks, then egg whites, beaten until stiff but not dry. Pour into an unbuttered 2-quart baking dish, run the tip of a spoon around the soufflé an inch from the edge, and bake at 300° for 1¼ hours. Serves 6.

Stuffed Lasagna, Naples Style

Cook ½ lb. lasagna in plenty of salted water to which a little olive oil has been added. This will keep it from sticking together. Butter an oblong glass baking dish generously, and line it with a layer of cooked lasagna, the strips all going in one direction. Cover this with a layer of sauce (2 small cans beef gravy combined with 1 small can tomato sauce and 1 cup bouillon seasoned with salt, pepper and oregano and simmered to desired consistency), then with a layer of cooked and coarsely chopped Italian sausage, and then with spoonfuls of ricotta cheese, some chopped hard-boiled egg, and a layer of grated cheese or sliced mozzarella cheese. Now arrange another layer of lasagna, in the other direction. Continue the layers until the dish is filled, with grated cheese as the top layer. Put in a 350° oven for 25 minutes, or until hot and brown. Serves 8.

Veal Cutlet Cordon Bleu

12 thin slices veal
6 2-ounce slices Swiss cheese
6 thin slices Virginia or Italian ham
Flour
3 slightly beaten eggs
½ teaspoon salt
Bread crumbs
Butter

Flatten slices of veal cutlet with broad side of a cleaver. Make sandwiches of 2 veal

Vegetables and Salads

Potatoes Fecimer

1 large can white potatoes
¼ cup grated Parmesan
Salt, pepper
Freshly grated nutmeg
3 tablespoons butter
3 tablespoons flour
2 cups thin cream
1 tablespoon grated Parmesan
Saltine crackers

Dice the potatoes; toss them with ¼ cup grated Parmesan, salt, pepper and a little nutmeg. Make a cream sauce with the butter, flour and cream. To this add another tablespoon grated Parmesan and combine with the potatoes. Put into a buttered shallow baking pan and sprinkle with crushed saltines. Dot with butter, sprinkle with more grated cheese, and bake at 375° for 30 minutes. Serves 6-8.

Cheese Potato Balls

4 cups mashed potatoes
1 slightly beaten egg
1 teaspoon salt
2 teaspoons chili powder
2 tablespoons melted butter
Cubes of soft cheese
Bread crumbs

Combine potatoes, egg, salt, chili powder, and butter. Form into balls the size of golf balls, and stuff with a cube of soft cheese. Roll balls in crumbs, arrange on a generously buttered baking dish, and bake in a 375° oven until brown. Serves 6-8.

Celery and Almonds, Mornay

4 cups sliced celery
2 cups sauce Mornay
½ cup toasted chopped almonds

Cook sliced celery until tender but still crisp. Drain and combine with sauce Mornay (see recipe under Sauces) and sprinkle with chopped almonds. Serves 6-8.

Endive Mornay

Cook French endive in bouillon or chicken stock until tender. Drain, arrange on a flat baking dish, cover with sauce Mornay, sprinkle with a little grated cheese, and brown under the broiler.

Peas Parmesan

Combine cooked peas with chopped onion that has been sautéed in butter, and plenty of grated Parmesan.

Asparagus Parmesan

Arrange cooked asparagus on a platter, sprinkle thickly with grated cheese, and pour over a generous amount of very hot melted butter. Put under the broiler just long enough to color the cheese slightly.

Artichokes à la Milanese

Cook tiny artichokes, or use canned hearts or bottoms. Put them in a well buttered baking dish with a piece of butter in the center of each. Sprinkle generously with grated Parmesan. Add ¼ cup water, cover and cook over a low fire until hot. Pour over more melted butter before serving.

Roquefort Dressing

1 cup French dressing
¼ to ½ cup Roquefort or blue cheese
1 tablespoon cognac

Combine a cup of French dressing with Roquefort or blue cheese. Crumble the cheese in, or beat it until thoroughly blended, whichever you prefer. A tablespoon of cognac adds flavor.

Farmer's Salad

2 cups diced cucumbers
1 cup unpeeled diced radishes
½ cup diced red onions

½ pound diced hoop cheese
1 cup sour cream
Salt, pepper
Chopped fresh dill or dill seed

Mix together cucumbers, radishes, onions, hoop cheese, sour cream, add salt and pepper to taste, and a sprinkling of chopped fresh dill or dill seed. Add more sour cream if needed, and serve with rye or pumpernickel bread. Serves 8.

Patio Salad

1 can kidney beans
2 cups drained diced tomatoes
1 diced cucumber
½ cup chopped green pepper
½ cup chopped green onion
2 cups diced cheese
Mayonnaise
Salt, pepper
Crisp bacon

Combine kidney beans, tomatoes (peeled and with seeds discarded), cucumber, green pepper, onion, cheese and enough mayonnaise to moisten. Salt and pepper to taste and chill, then arrange in a lettuce-lined bowl, and sprinkle the top with crisp crumbled bacon. This is a good salad to serve at barbecues, with charcoal-grilled hamburgers. Serves 8.

Cottage Cheese Salad Dressing

1 cup cottage cheese
2 tablespoons water
2 tablespoons vinegar
1 small onion
Salt, pepper

This is a low calorie dressing, mixed until smooth in the electric blender. Combine cottage cheese, water, vinegar, onion and any herb desired. Season with salt and pepper to taste. Makes about 1½ cups.



Desserts



Pashka

- 2 lbs. cottage cheese
- 1 lb. cream cheese
- 1 lb. butter
- 6 egg yolks, well beaten
- 3 tablespoons cognac
- Salt
- Powdered sugar
- 1 cup chopped mixed candied fruits,
angelica, blanched almonds, cherries,
citron

This traditional Russian Easter dish is decorative enough to be the centerpiece of an Easter breakfast buffet. Combine cottage cheese, cream cheese, butter, egg yolks, cognac, salt and powdered sugar to taste and chopped mixed candied fruits. Form into the shape of a truncated pyramid and decorate with strips of angelica, blanched almonds, cherries and citron. If you wish to be traditional, pipe "XB" on the side with colored butter icing, and decorate the dish with flowers. This is best if allowed to blend in the refrigerator for a day or two before serving. Serves 20.

Sicilian Cassato

- 1 large pound or sponge cake
- 1½ lbs. ricotta cheese
- ½ cup sugar
- 1 teaspoon vanilla
- 2 tablespoons cognac or rum
- ¼ cup chopped semi-sweet chocolate bits.
- 1 tablespoon chopped candied orange peel
- Salt
- Powdered sugar

Split cake into four layers, and put together with ricotta filling. Allow to ripen in the refrigerator for several hours. Dust the top with powdered sugar before serving. Serves 8-10.

Ricotta Filling

Mix cheese, sugar, and vanilla flavoring in an electric blender or mixer until smooth and creamy. Add remaining ingredients and extra sugar if your palate dictates.

Cheese Cake

- 16 graham crackers
- ¼ lb. melted butter
- ¾ cup sugar
- 1 lb. cream cheese
- 2 teaspoons vanilla
- ½ cup cream
- 2 beaten eggs
- 1 cup sour cream mixed with 1 tablespoon sugar and 1 teaspoon vanilla

Make a crust by rolling graham crackers into crumbs, and mixing them with melted butter and ¼ cup of sugar. Press into the

sides and bottom of a lightly buttered 10" pie pan, and bake 5 minutes at 450°. Make the filling by combining cream cheese with the ½ cup sugar, vanilla, and cream. Beat well, blend in eggs and mix thoroughly. Pour into the crust and bake at 350° for 20 minutes. Remove pie from the oven and cover with sour cream-sugar-vanilla mixture. Bake another 5 minutes and cool before serving. Serves 6-8.

Capirotada

- 2 cups water
- 3 cups brown sugar
- 2 tablespoons butter
- 4 egg yolks, well beaten
- ½ cup cognac
- 4 stiffly beaten egg whites
- 10 slices buttered white bread
- ½ lb. sliced Monterey Jack cheese
- Raisins
- Cinnamon

This is a Mexican dessert favored during Lent. Make a syrup with water and brown sugar. Cook 5 minutes. Then add butter, egg yolks, cognac and egg whites. Butter a large but shallow baking dish and on it arrange a layer of buttered white bread, the crusts removed. Next put a layer of sliced Monterey Jack cheese and sprinkle with raisins and cinnamon. Add another layer of bread and continue until the dish is almost full. Pour the syrup over all and bake at 325° until the pudding is set. Serve warm. Serves up to 10.

Coeur à la Crème

- 1 lb. cream cheese
- ¼ cup cream
- ¼ teaspoon salt
- 2 tablespoons powdered sugar

This is one of the most famous and pleasant of cheese desserts. A simple version is made by mixing the cream cheese with the cream, salt and sugar. Line a heart-shaped *coeur à la crème* basket (or mold) with wet cheesecloth, pour in the cheese mixture, and chill. Turn out on a dish, surround with *bar-le-duc* or strawberry preserves, and serve with butter biscuits. Serves up to 12.

Guava Shells with Cream Cheese

Prepare cream cheese as above, fill canned guava shells with the mixture, sprinkle tops with chopped filberts, and pour the guava syrup around them.

Jack Cheese and Guava or Quince Paste

This is a favorite Mexican dessert. Serve creamy Jack cheese or a California Teleme with crackers and guava or quince paste.



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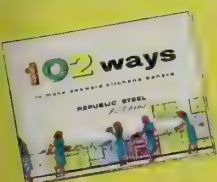
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H & G's TIME CHART OF PEST CONTROL

Proper timing of measures to prevent and control pests is important in keeping your garden healthy. For average gardens, a good all-purpose spray or dust, applied when pests become vulnerable and repeated when necessary, should do the job. Especially heavy infestations may require special applications of individual controls. Among the most important ingredients of all-purpose sprays and dusts are: DDT, methoxychlor, malathion, chlordane, rotenone, lindane. All should be used carefully; wear a mask, which may be bought at any seed store, when you apply the dusts. Rotenone and methoxychlor are safe for food crops. Others should not be used during a period of several weeks before harvest, some not at all.

ALWAYS FOLLOW DIRECTIONS ON THE PACKAGE.

MARCH-APRIL		
Pest	Evidence	Specific Control
THIDS	Tiny green, black or rusty insects clustering on opening leaf buds, young shoots, especially of fruits, roses.	Nicotine sulphate and soap or lindane, sprayed directly on insects. For root aphid: 5% chlordane dust on soil around base of plants.
ALE INSECTS	Minute whitish or grayish waxy objects massed on bark and twigs during winter. (The "scales" protect insects that suck sap after hatching.)	Either "dormant" sprays of miscible oils before growth begins or, at reduced strength, later. After growth starts, apply malathion.
HITE GRUBS	Brown turf areas beneath which roots have been eaten away by 3 kinds of gray-white $\frac{1}{2}$ in. curled-up larvae of Japanese, Asiatic and June beetles.	Apply chlordane dust to lawn so grubs will be killed as they come toward surface. Or apply spore-dust of "milky disease" for long range control of Japanese beetles.
MAY		
HIDS	Appear on new growth, many plants.	Same as for March-April above.
ONYMUS SCALE	Yellowing and dropping of leaves due to sucking of $\frac{1}{16}$ in. brown or white specklike bodies.	Dormant oil, half strength for evergreens, or malathion when insects are crawling.
AF MINER	Whitish tunneling marks on leaves of birch, columbine, box-wood, holly from young larvae hatched within leaf tissues.	Malathion, DDT, lindane applied to catch emerging insects before they mature and lay next season's eggs in new leaves.
EXICAN BEAN BEETLE	Yellowish eggs or larvae under bean-leaves, adults, buff with 8 black spots, under or on leaves. Both larvae and adults devour leaves.	Dust all beans every few days throughout season with rotenone; or dust or spray with methoxychlor.
WFLY	Cocoons on needles and twigs in rolled up leaves; flies; especially injurious to fruits.	Malathion, or DDT, or methoxychlor or rotenone as larvae are hatching.
IDER MITES	Stippling, speckling or spotting of leaves of many plants by dust-like creatures of several gray to red shades.	Dimite or Aramite sprays are best miticides for most kinds. Malathion also effective. Avoid Dimite over-dose. (Continued on next page)

Now choose the kind of lawn best for you

Lawn research has proved the need for three types of lawns. The choice should depend upon your need and the care you plan to give.



"Utility" Play Lawn

is for you if part or all of your lawn must take punishing wear from youngsters and pets. Makes a quick, rugged cushion of the broader-bladed grasses.



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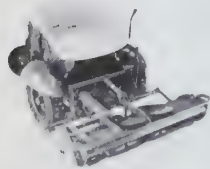
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THE NEW JARI SQUARE-TURN POWERIDE MOWER can actually cut square corners while mowing your grass to crew cut smoothness. If you have a large lawn or estate, here's good news. The PowerRide was built for the comfort and safety of the gentleman mower. The exclusive fiberglass seat is built just like an easy chair. Scientifically designed sides hug you in on steepest grades, and roughest terrain comes out smooth as a Louis XIV garden under the floating 30" reel type mower. See it at your dealers now, or write Jari Products, Inc., 2960 Pillsbury, Minneapolis, Minn. Dept. 102



... the soil is perfect for planting



It's the Jari Master Tiller Cultivator—an easier way to make perfect, plantable soil. The Master Tiller practically operates itself—just adjust to proper depth and away you go. Tills 14" to 26" path. Handlebar swings to side—you needn't walk in the plowed earth. The man who enjoys his home and enjoys watching young things grow and bloom will love this implement built for good family living. See your Jari dealer about the Jari Master Tiller Cultivator—professional tiller for the small farmer. For your dealer's name, write Jari Products, Inc., 2960 Pillsbury, Minneapolis, Minn.

TIME CHART (Continued)

Pest	Evidence	Specific control
THRIPS	Silvery-gray streaks on leaves, distortion and browning of buds and flowers. Especially bad on gladiolus.	DDT or lindane every 10 days to control gladiolus thrips. Thrips multiply rapidly all season.
WHITE GRUBS	Same as for March-April.	Same as for March-April.
JUNE		
APHIDS	Same as for March-April.	Same as for March-April.
CHINCH BUG	Circular browning of grass by small speckled red-brown bugs that suck juices at blade base.	Chlordane, 5% dust.
CYCLAMEN MITE	Thickening, puckering, distortion of delphinium and other foliage by sub-microscopic pests.	Dimite, according to directions, or malathion sprays.
JAPANESE BEETLE	Glossy green winged beetles emerge from turf late June, devour leaves and blossoms of many plants all summer, especially roses, dahlias, zinnias, fruits.	Best control is to attack white grubs (see March-April). Blossoms cannot be protected. DDT and malathion on foliage may help. Trapping is not worth the trouble.
LACE BUG	Leaf discoloration, mottling, on Rhododendron especially, by nymphs and winged adults that suck juices in foliage.	Lindane or malathion, applied especially to undersides of leaves where insects feed in all stages.
LEAF HOPPER	Mottling or yellowing due to sap sucking by small wedge-shaped insect. Of special importance as a disease carrier.	DDT or malathion on ornamentals or methoxychlor, rotenone or pyrethrum on vegetables.
ROSE CHAFER	Eating of buds, foliage by sluggish brown beetle; especially on roses, sometimes peonies.	DDT. There is but one generation each year. Spray fruit trees, too.
SLUG	Holes chewed in foliage of primrose, violets, hollyhocks, lettuce, by buff shellless snail.	Metaldahyde baits placed beneath bricks or pieces of wood near plants.
THRIPS	Same as for May.	Same as for May.
VINE WEEVIL	Chewed foliage of rhododendron, yew especially, by adult that feed at night. Larvae eat roots.	DDT, malathion on foliage. Chlordane 5% dust on soil around plants to kill larvae and day-hiding adults.
WHITE GRUBS	Same as for March-April.	Same as for March-April.
● BLACK SPOT	Black and yellow spotting, defoliation of roses especially.	Ferbam sprays or dusts best fungicides to control this disease.
JULY		
APHIDS	Same as for March-April.	Same as for March-April.
ASIATIC GARDEN BEETLE	Chewed foliage resembling Japanese beetle damage, but done at night by coffee colored beetle (see white grubs).	Treat turf as for white grubs. On ornamentals apply DDT, malathion; on vegetables, methoxychlor, rotenone dust.

(Continued on page 210)

THE HOME



THAT TREES BUILT

When a company builds a new home office it frequently is asked what factors have been most prominent in its achievements. In our case we owe much of our steady progress to the enthusiasm of thousands of clients both past and present whose loyalty and friendship we value so highly and to the skill and ability of the men and women who have made up the Bartlett organization down through the years. We also take pride in the contribution made by our Research Laboratories. Their continued search for new and better ways to protect shade trees has resulted in many of today's outstanding advances in tree hygiene and preservation. The years ahead, we are sure, will bring forth even greater achievements. We are looking ahead, planning ahead and working ahead so that we shall continue to give those who rely on us the very best in scientific shade tree care both today and tomorrow.

Our new building is more than just a building to us. It is visible approval of the Bartlett Way—the scientific way.

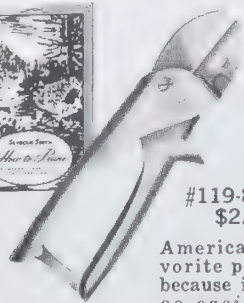


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Automatically, tension bar holds precision-edged, hollow ground blades at right tension for best cutting—tougher the grass, the greater the tension. This means clean, smooth cutting—easy on the arm. Plastic grips are wonderfully comfortable to the hand.



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edged, hollow ground blades plus exclusive, spring steel shock absorber and blade tensioner are features found only on Seymour Smith "Snap-Cut" Hedge Shears. Insist on them!

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HEDGE SHEARS



TIME CHART (Continued from page 208)

Pest	Evidence	Specific control
CABBAGE WORM	Holes in leaves of all members of cabbage family, lettuce; green caterpillars.	Dust with rotenone or methoxychlor.
CHINCH BUG	Damage increases in summer.	Same as for June.
JAPANESE BEETLE	Same as for June.	Same as for June.
LACE BUG	Same as for June.	Same as for June.
LEAF HOPPER	Same as for June.	Same as for June.
SPIDER MITES	Same as for May.	Same as for May.
THRIPS	Same as for May.	Same as for May.
WHITE FLY	Yellowing and weakening of plants due to sucking of sap. Sometimes accompanied by sooty mold. Universal pest.	Malathion probably best of the relatively safe insecticides. Rotenone, methoxychlor may work, especially as aerosols, indoors.
• BLACK SPOT	Same as for June.	Same as for June.
• MILDEW	On lilacs, roses, phlox, a powdery, leaf-puckering mold.	Sulfur dust, Mildex.
AUGUST		
APHIDS	Same as for March-April.	Same as for March-April.
CYCLAMEN MITE	Same as for June.	Same as for June.
JAPANESE BEETLE	Same as for June.	Same as for June. Treat lawn for grubs, as for March-April.
LEAF HOPPER	Same as for June.	Same as for June.
SPIDER MITES	Same as for May.	Same as for May.
THRIPS	Same as for May.	Same as for May.
WHITE FLY	Same as for July.	Same as for July.
• BLACK SPOT	Same as for June.	Same as for June.
• MILDEW	Same as for July.	Same as for July.
SEPTEMBER		
APHIDS	Same as for March-April.	Same as for March-April.
FALL WEBWORM	Leaves or needles webbed together. Often affects whole branch tips.	DDT, methoxychlor, sometimes malathion. Or cut and burn badly defoliated branches.
THRIPS	Same as for May.	Same as for May.
WHITE FLY	Same as for July.	Same as for July.
WHITE GRUBS	Same as for March-April.	Same as for March-April.
• BLACK SPOT	Same as for June.	Same as for June.
• MILDEW	Same as for July.	Same as for July.

SUPPORT YOUR LOCAL RED CROSS

YOU GROW IT BUT CAN YOU NAME IT?

Many a gardener scorns the true names of plants: they sound like a foreign language; they are not euphonious; they lack the charm and picturesqueness of so many vernacular names; pronouncing them is a forbidding chore.

Though they do sound like a foreign language, plant names are alien to us only in origin. Actually they are a part of a universal language, the language of science, understood in the same terms the world over. Grant that they look complicated on paper, often sound less than melodious. But what is so beautiful about an old fashioned name like "vipers-bugloss"? What charm is exuded by "bristly crowfoot"? While "Johnny jump-up" is a picturesque name, more than 40 different plants (according to the count of at least one trained plantsman) are known by it. As for pronouncing botanical names: everyone in the world does it with a foreign accent.

The best way to convince yourself of the desirability of learning to know your plants by their true names is to consider some of the traps that supposedly ordinary nomenclature lay for the gardener's tongue and pen. Take, for example, viola, which is at the same time both a common name and a botanical name.

As a common or vernacular name, viola refers in most parts of the country to a small perennial plant somewhat resembling in leaf, flower and general type of growth, the pansy and the violet. The correct botanical name of the genus or group to which all three belong is, in fact, viola, and the vernacular name most commonly allotted to the entire genus is violet. The full and correct name of the garden pansy is written *Viola tricolor* (genus: viola; species: tricolor). What is commonly referred to as the viola is *Viola cornuta*. The common sweet violet is *Viola odorata*. Of the one genus, there are many different species, some resembling the conventional idea of one member of the triumvirate, some another. But once you leave the specific names, confusion mounts. For example, the name *V. tricolor* can be applied to but one flower. But that same flower is known by a score of common names, chief among which are pansy, heartsease and Johnny jump-up. *V. cornuta*, which is but one species, is widely familiar as,

among other things, viola, tufted pansy, horned violet and, like the pansy, Johnny jump-up.

V. odorata is the sweet violet of romance and the florist. While its variety, *V. odorata alba*, is the white sweet violet, the sweet white violet is *V. blanda*, another species entirely. Plunging recklessly ahead, we find that while the dog violet is *V. canina*, the dog-tooth-violet is the trout-lily (which is not a lily) or adder's tongue or erythronium (it is actually the one and only *Erythronium americanum*) and not a true violet at all. Dame's violet, while we are on the subject, is actually sweet rocket, which fortunately is also *Hesperis matronalis*, to give it its real name. Confederate violet, yellow violet (as opposed to some yellow forms of other violets or violas), birds-foot violet are all separate and distinct species of the same genus.

The confusion among the violets is typical. The only way to eliminate it is to think of a plant first as a member of a genus, then as a species of that genus. Once the true names are mastered (actually it is a simple matter of memory), the common names will fall into place or out of it as the case may be.

Make a pastime of learning the vernacular names if you like (Henry Van Dyke wrote that "naming things is one of the oldest and simplest of human pastimes"), but for your own peace of mind and for the fullest enjoyment of gardening, remember that each plant is a member of but one genus and one species. Each plant has both a generic and specific name. (It may, however, have other names also if it is a natural or garden hybrid or a "horticultural" variety.) No other plant may have the same combination of generic and specific names.

There is really no occasion to be diffident about speaking proper plant names. Their pronunciation is about as nearly phonetic as pronunciation can get. Mispronouncing a plant's correct name is a great deal better than pronouncing the wrong name in tones ever so pear-shaped.

And by the way, when you say "pear-shaped," have you in mind prickly-pear or alligator-pear, the vegetable-pear or . . . ?

END



Illustrated—The Lawn King (26-inch cutting width) with Riding Attachment. One of the complete selection of 14 reel and rotary mowers by Jacobsen.

lovely to look at, easy to mow with the Lawn King—by Jacobsen the mower with shear-cut action

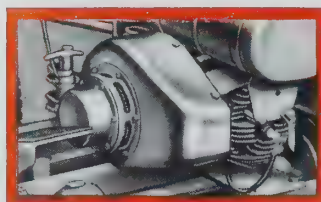
There is only one right way to mow your lawn to get a smooth living blanket of green. It's with a Jacobsen shear-cut reel type mower—designed by men who have been making lawn mowers since 1921.

Where there's a big area to cut, and especially where you must negotiate terraces, slopes or hilly lawns, a Jacobsen Lawn King is the finest mower for the purpose.

Its wide spread wheel base with big 11.75 x 3.50 pneumatic tires and low center of gravity provide remarkable stability and easy control on side-hill situations.

Its 26-inch cutting width means you can cut a lot of lawn in a hurry. Safety is built in—from front bumper to the all-chain drive guards.

Ask your Jacobsen dealer for a demonstration. Look for his name under "Lawn Mowers" in the classified directory. Jacobsen sales and service are nation-wide. Styling of Jacobsen Products by Waltman Associates of Chicago.



The Lawn King is powered by the incomparable Jacobsen Hi-Torque engine—with power to match the mower, whether you walk behind it or choose to ride. Automatic recoil starter. Super quiet muffler.



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equipment for lawn and garden. Starters are of two kinds. One kind requires connection by a plug-in cord to 110-volt house current. (This means that beyond cord reach you will need hand-power to restart the engine, so there should be provision for hand starting.) The other type operates on battery power and is self contained. The added weight may be serious only as it affects maneuverability. A battery starter should include a recharging fitting with which to tap house current when the tool is not in use.

Trend four. A practical apparatus, at reasonable cost, has been developed for applying an even flow of liquid (fertilizer, insecticide, fungicide, weed-killer) to the lawn. Several devices, roughly comparable to the best spreaders used for dry fertilizers, are now on the market. Their operation is quite different from that of hose-applicators and siphon attachments and from the high pressure sprayers commonly used for insecticides. The two simplest are basically tanks on wheels, with wheel-operated pumps of sufficient power to distribute the fluid at a uniform rate in a uniform swath (wheel-tread width).

Before buying a lawn mower, choose between the two basic types: reel and rotary. Choose the reel-type blade if you have turf of the finest quality or spend much thought, time and money on your lawn. Choose a rotary for ordinary grass if speed is important, on bumpy terrain, or where only a neat appearance is required. The prices of reel and rotary types of comparable quality will not differ greatly (all are higher this year but "list" prices are likely to fluctuate). All engines, of either 2- or 4-cycle and whatever their rated horsepower, should perform well with routine care. A few thumbnail specifics are summarized:

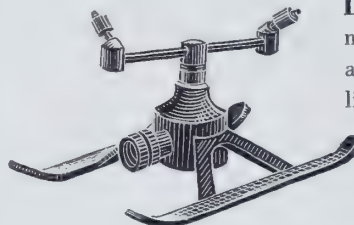
Choose a reel-type mower if you have fine turf and want to keep it that way; if you want a straight, even cut; if your lawn has steep slopes or marked changes in grade; if speed is no object; if you wish to catch clippings as you mow.

Choose a rotary mower if your grass is good but not remarkable; if your lawn is dead level; if your turf area is less than 2,500 sq. ft.; if the mown area is bumpy, uneven, or stony; if you wish to mow your lawn in the shortest possible time.

If you choose a reel-type, buy a good basic mower first of all, with important heavy frame parts cast or forged, not stamped; make sure the cutting height adjustment is simple and sure (from 1 to 2½ in.); insist on a dependable clutch; settle for a 20 in. width of cut for any model you walk behind or maneuver by hand; select a model that cuts close to edges, walls and fences if that will save a second mowing operation on your property.

If you choose a rotary, buy a power-propelled model only in the larger sizes (over 20 in. swath); insist on a really effective blade guard; choose a model with large wheels (8 in. diameter, preferably more); make sure cutting height is readily adjustable; check ease with which blades may be changed; select a riding model only for a lawn of 10,000 sq. ft. or more; make sure your mower will cut close to trees and walls.

You can obtain about as many desirable characteristics in a single machine as you want to pay for. But in no one tool that is suited to use on average lawns (3,000 to 20,000 sq. ft.) will you find all the good characteristics. Here, however, are some qualities that H&G recommends. Power tools that include many of these features are available this year.



Lawn sprinklers should be made of cast brass, have adjustable spray patterns, apply water liberally, be easy to pull about.

Power cultivation is worth paying for only if it does the work efficiently, dependably, as with a single purpose tool such as this.



POWER GARDENING continued from page 127

Reel-mower, walking type: Width of cut, 18 to 21 in. (larger only in special forward reel or "estate" models). Power, 1.5 to 2.75, gasoline, 2- or 4-cycle. Frame, heavy castings or forgings. Wheels 8 in. minimum diameter, large rubber treads. Clutch and controls, well located on handle, sure in operation. Starting, recoil type now largely standard. (Electric starter costly and not necessary if motor is given routine care.) Height of cut, easily adjustable, from 1 in. to 2½ in.

Rotary, walking type: Width of cut, 18" to 22". At least 1.5 h.p., to maintain blade speed in heavy grass. Design permitting close cutting (½ in.) along walls, edges, etc. Substantial guard that really keeps feet out of blade. Device for releasing blade when snagged. Blade brake for emergencies. Even distribution of clippings. Wheels at least 8 in. in diameter. Recoil or electric starting, as you choose.

Riding reel mower: Sky is the limit on choice and price. Consider the "power package" equipment described under "trend one" above, with a sulky. Or shop for the model that suits your needs. Obtain a trial, preferably on your own place. Models are available with cutting widths, in gang assembly, up to 6 ft.

Riding rotary: Several, new this year, are excellent products. They cost enough so you should shop carefully, buying from a supplier who will stand back of the tool, give you any needed service. Two to 3 horsepower. Good stability; number of wheels, either 3 or 4 (some have 1 in front, 2 in back; others the reverse). Easy maneuverability forward, backward, either by steering or convenient, positive reverse mechanism. Adequate guard. Blade easily removable. Automatic blade brake. Differential power distribution to drive wheels.

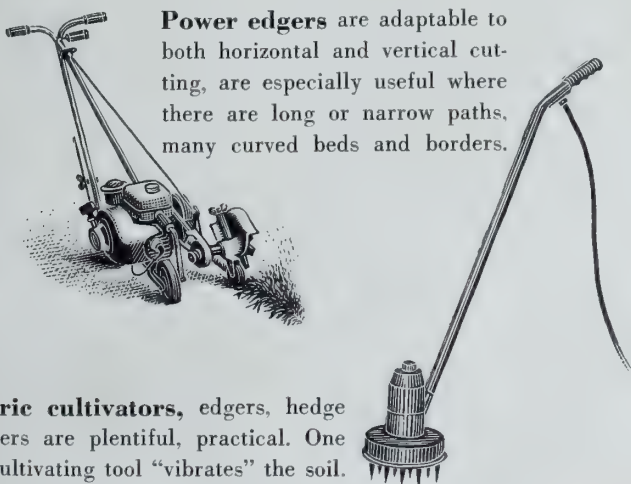
Walking rotary, self-propelled: Compromise machine, clumsier than the walking type, less efficient than the riding type. Insist on a positive, quick action clutch or free-wheeling device for maximum maneuverability.

Rotary electric: Two good ones are available. One has two small rotary blades, is very light, has adequate capacity for level lawns that are regularly mowed and are unencumbered by trees, etc. The other, available for the first time this year, costs twice as much, has a single blade cutting grass, at high speed with a very powerful, quiet motor, anywhere within reach of a 125-ft. cord. It has easily adjusted cutting height, headlight for night use, automatic blade brake, special stalling device for overloads, excellent clipping distribution, "dead man's control" on handle. It is a fine mower limited in performance only by its cord.

Power for other tools in 1957 is mostly a matter of improving good products. Rotor speeds of tillers have been slowed (which helps preserve soil structure); weight distribution has been improved; operation generally is better. Some manufacturers have brought out distinctly new models, performing familiar functions. These, as special tools, are for the large place or the actively interested gardener. The same is true of small riding tractors.

Foot and hand power have not gone completely out of fashion, whether they are used to activate a new edge cutter, to manipulate an electric cultivator in the flower bed, or simply to drag around one of the newer skid-base watering devices at the end of a hose. Quality appears to be improving, the number of inferior tools decreasing and practicality (streamlining and two-tone colors notwithstanding) seems the order of the day.

Power edgers are adaptable to both horizontal and vertical cutting, are especially useful where there are long or narrow paths, many curved beds and borders.



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Free wheeling around flower beds, etc. Select desired mowing speed—High or Low.

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TEN RULES FOR FEEDING YOUR PLANTS

Most garden plants suffer from malnutrition most of their lives. Because they lack knowledge of what goes on underground, many gardeners apply either too much or too little fertilizer—and at the wrong time.

A few facts about fertilizers are worth remembering: All nutrients must be in solution before a plant can use them. The greater part of a plant's nutriment is absorbed in water solution through feeding roots, and variable amounts of dissolved nutrients are assimilated through the foliage. Nitrogen in usable form is only one of several elements essential to plant growth but the most important of the "big three" (nitrogen, phosphorus, potassium). Plants cannot control their intake of available nitrogen, and may suffer seriously or die if too much is applied at once. Most complete or commercial garden fertilizers contain all essential elements, and all must bear on the package the percentage, by weight, of the available amounts of nitrogen, phosphorus, potassium, in that order (4-12-4, 5-10-5, 8-6-4, etc.). Commercial fertilizers supply one type of nutriment suitable for plant use. Organic matter and nutrients present in garden soils, manures, composts, leafmold and some kinds of peat also supply food elements. The primary use of organic matter is not to supply nutrients but to improve the physical character of the soil so that air and water (including dissolved nutrients) may be more advantageously made available to plant roots.

With these quick facts out of the way, here are 10 specific suggestions for giving your garden plants a well balanced diet.

1. A healthy lawn should receive the equivalent of five pounds of available nitrogen per 1,000 sq. ft. per year. This could be contained in 100 lbs. of a 5-10-5 commercial fertilizer, for example. Such an amount should be applied in three approximately equal amounts, not all at once. One application should be made as the frost leaves the ground in spring, one in the middle of June, one in early August. Liquid fertilizers, applied either with a hose device or one of the new tank distributors, should be calculated on the same total-nitrogen basis. The manufacturer's directions take a similar rule into account, even though the instructions may call for more frequent applications during the season. New delayed-release forms of

nitrogen are now available, either alone or, in smaller concentrations, as constituents of balance mixtures. These are known as ureaform fertilizers. They are complex, nearly insoluble compounds of urea (which is more than one third available nitrogen and formaldehyde (which serve as an inhibitor). A full year quota of ureaform fertilizers may be applied at one time without danger either of burning the grass or causing a glut of nitrogen. The release to plant roots will be spread throughout the growing season. Ureaform nitrogens are expensive, but on a five-pounds-of-nitrogen-per-year basis, are comparable in cost to other good sources of garden nitrogen.

2. The yearly nitrogen total that is recommended for lawns is recommended also for the ground in which mixed vegetables are grown and for the soil in flower beds. Applications may be divided in number of ways according to the needs of the plants concerned. The totals should provide for the plants' needs or, to put it another way, replace the nutrients withdrawn by growing plants during single season. An application of 30 pounds of 5-10-5 or 4-12-4 might be spread or "broadcast" on the vegetable garden just before spring plowing with the rest added as supplementary applications alongside rows, around individual plants, or as liquid "booster shots." Part may be applied at the season's end with sowing of winter rye grass, which will take up the plant food, hold it during the winter so it cannot be washed or leached away, and return it to the soil for use after spading the following spring.

3. Trees require fertilizer according to a somewhat different formula because they grow in a different way from surface plants. A minimum- upkeep application for a lawn tree 35 ft. tall might be 50 pounds of 5-10-5 in early spring and 25 pounds in early fall. The second application will be stored by the tree for use the following year. Packaged plant foods will carry the manufacturer's special suggestions for applying fertilizer in holes under the branches of large trees according to trunk diameter—a better method meeting a tree's needs.

4. Deciduous flowering shrubs such as lilacs and viburnums, will benefit from 4 pounds of food per 100 sq. ft. of bed. Where plants are set in turf, the special application should be given in addition



to any application required by the turf.

5. Hardy herbaceous perennials, when well established, will benefit from a tablespoon, scanty or heaping, around the plant when growth becomes active in spring. If you can figure the requirements according to the formula given above for lawns you will not go far wrong. It is possible, and may be advisable, to apply part of the yearly allowance to the compost pile, then incorporate the compost into the garden.

6. Evergreen trees should be fertilized less generously than shade trees, as a rule. This is partly due to the fact that the needles or leaves of evergreens are usually, and properly, permitted to remain where they fall, slowly to decompose and nourish again the roots beneath. Evergreens should be fertilized first when the weather has become settled in spring, again in late fall.

7. Broad-leaf evergreen shrubs, such as rhododendrons, azaleas, many hollies, mountain-laurel, and the like, need little special fertilizing if leafmold or a yearly mulch of hardwood leaves is kept continually in place over their roots. If competition from tree roots seems to be robbing the evergreens of nourishment, supplementary feedings may be beneficial. An acid fertilizer formulated for use with such plants may be used, or cottonseed meal and

superphosphate may be applied, a coffee-cupful within a five-ft. radius under large plants, its equivalent beneath smaller plants.

8. Plantings of hardy spring-flowering bulbs will benefit from three-fifths the lawn's annual allotment of fertilizer applied in equal portions, one pound in late winter, one at flower time, one in early autumn.

9. Roses should receive no fertilizer the first spring they are planted. However, a tablespoonful of 5-10-5 around each bush after the June burst of flowers will be helpful. Established rose beds may be given the vegetable garden's total of fertilizer, either in three feedings in early spring, early summer, and midsummer, or twice the number of smaller applications. In every case, fertilizing should not be continued after August 1 unless you are sure that the new shoots induced to start will have time to harden and mature before the time freezing weather sets in.

10. The more organic matter you can collect, compost and incorporate in your garden beds and around your plants, the better. Consider such fertilizer as a bonus—a general soil ameliorator—and not a food at all. Just for good measure, sprinkle a handful or two on the compost heap every once in a while. It will help to make you a better gardener.

END

WILDFLOWERS

(Continued from page 111)

flower well in a shade cast by building or wall are few. It should be realized also that many plants blossom in swamps and bogs or beside rushing streams simply because excessive water is present at the time following spring rains. Once the surface water subsides, so does many a plant, either becoming dormant or disappearing entirely.

Experience indicates that provision of the right growing conditions, which may be accomplished in several ways, is far more important than creating a setting that looks natural. Pay special attention, therefore, to the ground in which the plants are to be placed. The first requisite in almost every case is an abundance of organic matter in the form of leafmold, peatmoss, well rotted manures, or other compost. The second is a good proportion of rather gritty sand. The ratio of sand and clay or other mineral soil, to humus, or organic matter will vary consider-

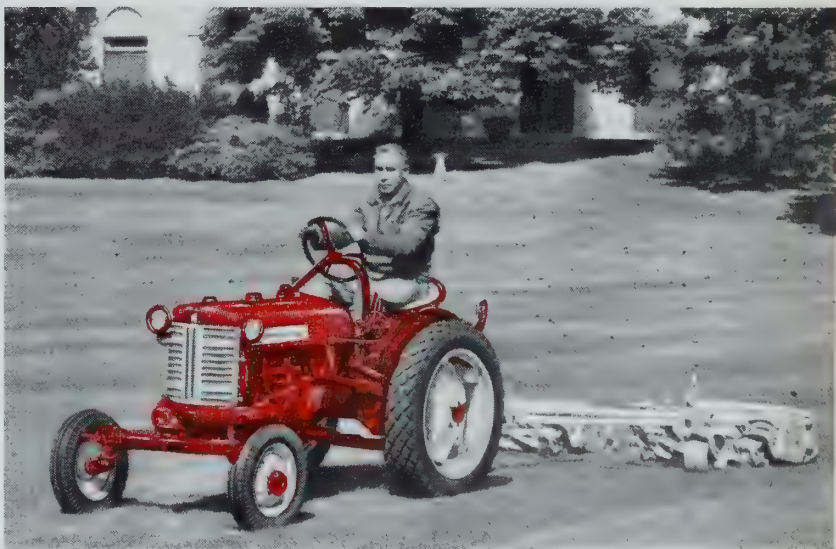
ably. But it is surprising how many kinds of plants will flourish in a well balanced, sandy woods loam. If only by eliminating the competition of unwanted plants, an observant and careful gardener can often provide a better growing medium than natural conditions afford. (Maintenance of the proper degree of "pH" or acid-alkaline balance is something to be adjusted after experience and detailed study.) Good drainage is probably second in importance only to good soil. In fact, without good drainage, you simply don't have good soil, except for true bog plants or aquatics. Even plants that require a great deal of moisture, not only at peak season but in the dry times, require the aeration that follows the periodic draining away of excess water from spongy ground. The function of rocks in the wildflower garden is most often to provide protected soil pockets for small plants, to

(Continued on next page)



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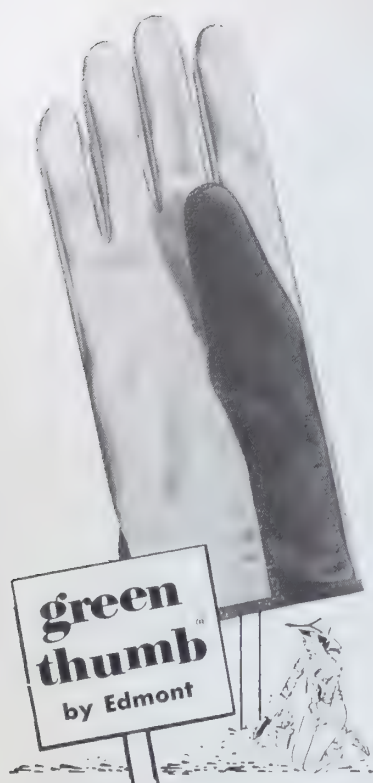


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WILDFLOWERS

(Continued)

offer special anchorage to roots that benefit from it, and to provide a cool, moist root run during warm dry seasons. Sun you should have, of course, for best flowering. Where shade is required for part of each day or each season, artificial shading with slat screens will substitute for suitable tree shade.

It would be foolish to say that wildflowers may be enjoyed as fully in contrived situations as in their natural habitats. The closer you can approximate the beauty wildflowers achieve in association with one another in groups and colonies, among trees, rocks, and in other natural settings, the greater your satisfaction will be. But this can come later, after you have learned which plants you wish most to grow and how best to grow them.

To note the special requirements, actual or apparent, of even 50 wildflowers that may be successfully transferred to garden locations would take more space than is available here. There are many good books to be read with pleasure and profit. But the best reference of all is the growing plants themselves. Many included in the following list may be bought from nurseries or wildflower specialists, whose propagation methods generally assure good root systems. If an abundant natural source is known and available to you, you may wish to dig your own (you learn more about your plants that way). In general the best transplanting time is immediately after the flowering period, although bulbous plants benefit from a rest period after flowering. But spring is an acceptable digging season for summer flowering plants, early autumn for those blooming in early spring. In any case, dig carefully; get all the roots (some range deep and far) preferably with a ball of earth enclosing them; transport them in damp moss or polyethylene wrappings to prevent the roots from drying even for a moment; water copiously after re-setting at the same depth in your best substitute for the original soil. Many native plants may be readily grown from seed in a shaded seed bed under a tree or in a coldframe; since they are species, they "come true."

The following suggestions, divided into broad groups according to the general locations in which the plants seem to prosper, offer no special difficulties, promise a rewarding venture into a pleasant by-path of gardening.

(Continued)

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Blazing star (*liatris species*)
Blue-eyed grass (*sisyrinchium*)
Butterfly-weed (*Asclepias tuberosa*)
Cone flower (*rudbeckia species*)
Eupatorium species
Fire pink (*Silene virginica*)
Oswego Tea (*Monarda didyma*)
Sundrop (*Oenothera fruticosa*)
Sunflower (*helianthus species*)
Wild indigo (*Baptisia australis*)
Yucca (*Y. filamentosa*)

For sunny, rocky situations:

Bluebell (*Campanula rotundifolia*)
Early saxifrage (*Saxifraga virginensis*)
Moss pink (*Phlox subulata*)
Pasque-flower (*Anemone patens*)
Shooting-star (*dodecathion*)
Stonecrop (*sedum species*)

For light woodland:

Alumroot (*Heuchera americana*)
Baneberry (*actaea*)
Bellwort (*uvularia*)
Bloodroot (*Sanguinaria canadensis*)
Blue phlox (*P. divaricata*)
Clintonia species
Columbine (*aquilegia species*)
Crested iris (*I. cristata*)
False Solomons-seal (*smilacina*)
Foam flower (*Tiarella cordifolia*)
Solomons-seal (*polygonatum*)
Spring beauty (*Claytonia virginica*)
Trillium species
Wild bleeding-heart (*Dicentra eximia*)
Wild geranium (*G. maculatum*)
Wild ginger (*Asarum canadense*)
Wild violets
Windflower (*Anemonella thalictroides*)
Wintergreen (*Gaultheria procumbens*)

For deep woodland:

Dog-tooth-violet (*erythronium*)
Dutchman's-breeches (*Dicentra cucularia*)
Hepatica (*H. triloba*)
Trillium species
Virginia bluebell (*mentensia*)
Wood sorrel (*Oxalis acetosella*)
Yellow lady-slipper (*Cypripedium pubescens*)

For low moist locations:

Aster (New England and New York species)
Jack-in-the-pulpit (*Arisema*)
Marsh-marigold (*Caltha palustris*)
Meadow rue (*thalictrum*)
Pickerel-weed (*Pontederia cordata*)
Rose mallow (*Hibiscus moscheutos*)
Snake root (*Cimicifuga racemosa*)
Tideseed (*Coreopsis rosea*)
Turtlehead (*Chelone glabra*)
Wild blue flag (*Iris versicolor*)
Yellow flag (*Iris pseudacorus*)



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Picture of John Wise from AMERICAN HERITAGE

SPORTS DAY

An English schoolboy's view of a visiting mother

By John Watney

Sports Day at school was generally held at the beginning of May and, as far as I can remember, it nearly always rained. The parents stood together under their umbrellas in the middle of the damp field while their sons, muddy from head to foot, sloshed around on the last lap of the last race of the day. By then the end of the three weeks' ordeal was in sight, and no one cared even if it snowed—which in fact it did one particularly temperamental English summer.

Major Thorp, the headmaster of the school, was extremely keen that every boy should take part in as many events as possible, regardless of whether he had any aptitude for that particular sport. "We're not interested in results," he would say when he gave his usual homily on the day the competitors' names had to be entered, "but in the effort involved. Some of us are natural sportsmen, others are rabbits, but rabbits must learn to run and jump all the same." Then he would put his hands into the slits of his old Norfolk jacket, smile rather menacingly at us and say: "So I expect a good turn-out in every event."

And a good turn-out he always got because the seniors would go through the school that same afternoon with the lists and say to the juniors: "I've put you down for every event." That would be that.

There was a tremendous amount of training to be done; the events included the long jump, the high jump, the quarter mile, the 100 yards, the 220 hurdles and throwing the cricket ball. The training had to be completed a week before the Sports Day as, owing to the large number of entries, the preliminary heats had to be run off in advance.

I invariably came last in everything, and when the Sports Day itself arrived, my name was only entered for the comic races, such as the Egg and Spoon Race, the Sack Race and the Obstacle Race, which did not have to be run off in heats.

After I had been a few years at the school, I became quite blasé about Sports Day and was content to come in last as usual in the Consolation Race run at the end of the day for those boys who had won no prizes. But at my first

Sports Day I was determined to win something because my mother, like most other parents, was coming down for the day.

This visit from one's parents was perhaps the most terrifying aspect of Sports Day, for each boy was expected to introduce his parents to his particular friends. It was much more satisfactory if you could say, "This is Foster Minor who has won eight events," than if you could only say, "This is Watney who came in last in the Consolation Race."

In fact my friend Edwards, who had already experienced a Sports Day and knew of my ineptitude, took a very gloomy view of my prospects.

"Quite frankly," he said when I had been eliminated from the final heats in the preliminary races, "I don't think any of the boys will want to meet your mater."

Mater was the name by which each boy's mother was known, just as pater described his father, and the real object of introducing other boys to one's own parents was in order to be introduced in turn to their parents. A boy gained kudos by the number of boys he could introduce to his parents; this was particularly so in the case of the juniors, who were rigorously ignored by the seniors. A junior who could, by some extraordinary prowess, introduce the Captain of the school to his pater or mater would gain popularity for the whole of the term, if not for the rest of his school life.

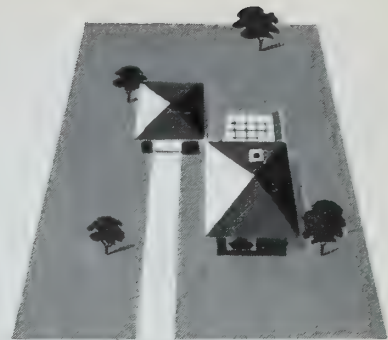
There seemed little likelihood that I could rise to such heights, but I was determined, in spite of Edward's pessimism, to achieve some distinction, even if it were only in the comic races.

I therefore trained carefully for the Egg and Spoon Race, the Sack Race and the Obstacle Race.

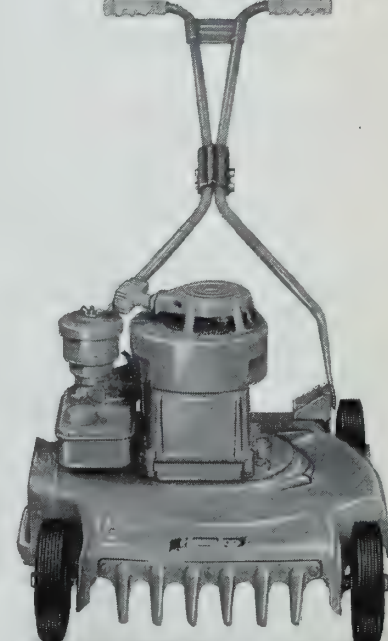
I borrowed a spoon from the kitchen, and, although I could not find an egg, made do with a potato, which had the advantage of being unbreakable. I found, after a while, that contrary to all my expectations the best way to go fast was to go slow.

I picked up a sack in the garden shed, and after experimenting for a while found that by putting my toes into the corners of the

(Continued on next page)



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SPORTS DAY

(Continued)

sack and again by going slow I could get to the winning post quicker than by going faster.

Then I turned my attention to the Obstacle Race. Here the main hazard was the Slippery Board. This, placed about half way around the course, consisted of a plain sloping board covered with French chalk. A violent rush at it merely increased the speed with which one slid down to the bottom. The only way, I discovered in practice, of getting to the top was to climb very slowly and steadily up one side.

Armed with the, to me, incredible knowledge that slowness and not speed was the key to success in these events, I faced the dreaded Sports Day itself with unusual assurance.

My mother, looking very smart and pretty in her cloche hat, short skirts and laced-up shoes, arrived late as usual. She was driving her green racing Bentley and explained that she had been delayed by a fool of a driver in a saloon car who had been so frightened by the blare of the new horn on the Bentley that he had gone straight into the ditch.

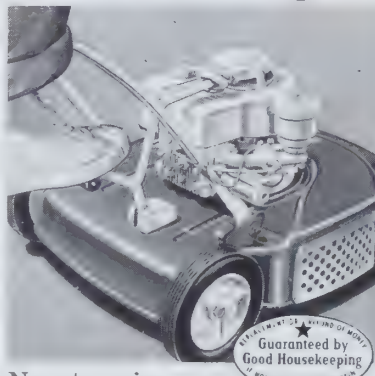
I hardly had time to show her to the covered pavilion for parents when the start of the Egg and Spoon Race was announced. It was, needless to say, raining, but I did not care; I knew that with my superior knowledge I would be the winner. I balanced the egg carefully in the middle of the spoon, which I held at right angles to my body, as I had so often practiced.

The pistol banged and we were off. I moved forward at a steady pace, and was still moving strongly and steadily without having once dropped the egg as I crossed the finish line, unfortunately last. The more adventurous spirits had bounded away regardless of consequences and, although they had repeatedly dropped the eggs, the rain-sodden ground was so soft they had not broken, and they had been able to scoop them up without difficulty and race home before me. Edwards, oddly enough, won the race.

Although somewhat depressed by this, I was nevertheless confident of winning the Sack Race, the next event on the list: as soon as I had pulled the sack up to my waist, I pushed my toes into the corners, only to find, to my horror, that the sackcloth was rotten and my feet protruded. I was in the very act of asking for a newer sack when the pistol went and we were

(Continued)

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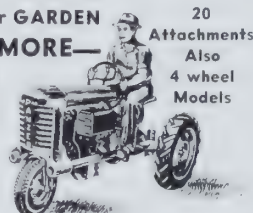


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away. I tried to put what I had learnt into operation, but I had barely covered half the distance when not only my feet but my legs came through, and I finished the race with the sack clutched around me like a pair of baggy pants. I came in first all right, having been able to run all the way, only to be ignominiously disqualified.

I was now determined to win the Obstacle Race and put all the energy and cunning I had rehearsed into scaling the Slippery Board. The effect was gratifying and successful and while the other boys slithered helplessly about the middle of the board I made steady if slow progress up the side. Unfortunately, two or three of the other boys spotted my maneuver, realized its significance, and seeing in me a kind of anchor in a world of chaos, raced up, grabbed hold of me and managed not only to scramble ahead but push me over the side, so that I hung like a sleeping bat from the reverse side of the wood until I eventually fell off into the cool mud underneath.

My disappointment at not winning any of the events—I came in last in the Consolation Race in which I was reluctantly forced to run—was far greater than anything I had felt. When tea arrived, at which time the parental introductions were to be made. I stood silently with my mother in a corner of the grounds (it had stopped raining for a moment) wondering whether even the devoted Edwards would come across to me. Then I was amazed to see the Captain of the school himself walk towards me with his father, a general, and say to my mother and me: "I would like to introduce my pater."

I was so put out that I almost forgot to introduce my mother, and would perhaps not have done so if the Captain of the school had not looked very significantly from me to her.

I cannot say I enjoyed the small-talk with which we started our conversation, but once the politeness was over, I realized why the Captain of the school had come across.

"I say," he said addressing my mother in what I thought was a very grown-up manner, "is that super-Bentley in the drive yours?"

"Yes," said my mother, "it is."

"Would you let me have a look at it? My pater and I are frightfully keen on Bentleys."

"Certainly," replied my mother leading the way to her car, which was the finest car of that time, with a long low shining bonnet, high swept-back wings, giant headlights, spoke-wheels, hydraulic brakes, shock-absorbers and wind-screen wipers, then a brand new gadget on cars.

There was already a crowd of seniors and juniors gathered around it, admiring its lines and novelties, and as soon as my mother and I arrived they crowded round us introducing their somewhat bewildered parents at tremendous speed in order to be able to be introduced to us.

I did not realize I had so many friends in the school and was still standing indecisively by the Bentley when the Captain of the school came to me and said:

"Do you think your mater would take some of us for a spin in her car?"

"Yes," I said, "I think so, she loves driving. Will Major Thorp agree?"

"I already have his permission," said the Captain of the school as if it were something quite easy to obtain.

I went to my mother and said that some of the boys wanted to have a ride in the Bentley, and could she take them to the end of the drive and back.

"Certainly," she said, "climb in, boys."

One or two of the other parents looked a bit scared, and the mother of one boy, Simpson, refused to let him get into the Bentley, an action that made him so ashamed of his mother's weakness that he never asked her to visit him again the rest of the time he was at school.

I got into the car and sat between the Captain of the school, whose name was Berkeley, and a boy called Turner, whose chief claim to fame was that he could eat more suet pudding than any other boy in the school.

When we reached the end of the drive we did not turn back, as I expected, but went on to the main road, a forbidden area, and began roaring southward. We had gone about a mile when we saw another green racing Bentley ahead. My mother drew level with it and, as was her custom, challenged the driver to a race.

The challenge was immediately accepted. The two cars stopped side by side in the middle of the road—there were no

traffic restrictions then—and at the starting signal raced away at 65 m.p.h. hub to hub down the main road.

The car roared and bucked, flinging stones against the hedge-rows, while the high-compression tires rattled like machine guns as we took the corners, the new motor horn blaring like a devil.

We clung to the leather upholstery, shouting "Faster, faster!" at the tops of our voices, as my mother slowly drew ahead of the other Bentley. The speedometer needle flicked up to 70, 75, 80, and we held our breaths in sheer amazement at our speed.

Then we came roaring round a corner, there was a neat red-brick town lying across the countryside, and the race came to an end.

With a final wave at the driver of the other Bentley we turned back for the school.

"That was super," said Berkeley as we turned into the main gates. "I wish your mater were mine."

"Don't you like your own?" I asked.

"Oh yes," he replied, "but she'd be horrified to hear we'd been doing 80; she's a bit wet, you see."

We got back to the school and the other parents looked even more scared when they heard their sons talking about the speed they had done. Even General Berkeley gave my mother a rather sharp look, but he could not have meant it, for I saw him talking in a very amicable way to her later on; he even accepted a lift back to London in her Bentley.

As she said good-by to me, she bent down and whispered:

"I hope I did not let you down, darling."

I thought of the long hours of training that had brought nothing but failure and the sudden popularity that my mother's car had given me, and it seemed to me then that hard work was not always rewarded as it should be, and that it was much better to have a mother with a racing Bentley. Wishing to give her the greatest compliment I could think of, I said:

"You're the most wonderful mother in the world. Even the Captain of the school thinks so."

I meant every word of it.

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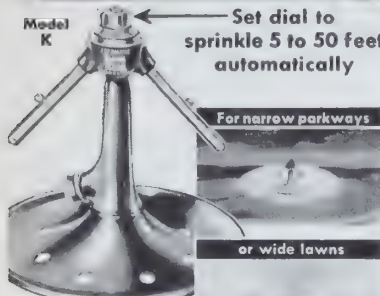
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NEW BOOKS

(Continued from page 75)

are so much a part of the rich heritage of the country. Castles, châteaux, public buildings, town planning and garden planning comprise the third section. *Silver*, by Gerald Taylor, is an illustrated introduction to British plate from the Middle Ages to today. Methods of working gold and silver are described in the first chapter, with details from 18th-century engravings. Each of the following chapters is concerned with a style period—the external forces that affected the art of plate-work, descriptions of ornamentation and principal articles of domestic plate (ewers, basins, tankards, candlesticks, salt cellars). Table of date letters, glossary of ornamental motifs and terms, directions for cleaning plate and a bibliography augment the text.

Modern Furnishings for the Home, by William J. Hennessey (Reinhold Publishing Corp., \$8.50), is a revised edition of a valuable reference work that catalogues the cream of contemporary design. The introduction explains the basic philosophy of modern design and the forces that have shaped it. The greater part of the book is an international roster of furniture designers. It includes trend-setting chairs by such designers as Edward Wormley, Finn Juhl, Gio Ponti, Eero Saarinen, George Nelson, Hans Wegner; tables by Greta Grossman, T. H. Robsjohn-Gibbings, Tommi Parzinger, Maurizio Tempestini, Jens Risom; storage pieces by Paul McCobb, Harold Schwartz, Harvey Probber, Herman Miller, Stuart MacDougall and Kipp Stewart; contour sofas and chaises by Vladimir Kagan, Darrell Landrum; desks by John Van Koert, Herbert Ten Have, Allan Gould, Ico Parisi. This is followed by a section on lighting: hanging and wall fixtures, floor and table lamps. Close-ups of fabrics and carpets make up the remainder of the book. Many catalogues in one, the book is a useful buying guide.

The English Home, by Doreen Yarwood (Charles Scribner's Sons, \$10), is an ambitious portrait of a thousand years of furniture and decoration. Because the author treats style as an integral part of the development of the home, the book is a history of changing standards of living. Full-page drawings by the author depict interiors, from the barren Anglo-Saxon hall to the cluttered Victorian parlor. Individual household items are sketched, with descriptions of what they were used for. The reader can trace the

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origins of chairs, wallpaper and carpets; find out about eating habits, amusements, education and even sports through the ages; compare heating, lighting and servant problems then and now. Written in a straightforward, unpretentious style (key words in the text are in bold type for easy reference), it is a book that the whole family can enjoy sampling.

Any woman who knows the kind of kitchen she wants—but doesn't know how to get it—should have a copy of *How to Choose, Plan, Equip and Decorate Kitchens*, by Virginia Hart Wheeler (Abelard-Schuman, \$5.95). Mrs. Wheeler, a kitchen consultant with what she calls a "free-wheeling approach" to kitchen planning, believes that personal choice, rather than a so-called "efficiency" arrangement of equipment, will give you the most workable kitchen. She shows you how to take the three-part pattern of the time-and-motion experts and adapt it to fit your way of life, how to evaluate and choose equipment that will fit your budget, how to organize storage space, how to judge the materials, lighting and ventilation that will best suit your over-all decorating scheme and architecture. She gives rough plans, sketches, photographs and ideas for the family-room kitchen, the indoor-outdoor kitchen, the preschool kitchen, the open-plan kitchen, the gourmet's kitchen, the two-cook kitchen, the good housekeeper's kitchen, and a cooking machine for the rare woman who loathes cooking and wants to get it over with as speedily as possible. A useful appendix lists leading manufacturers of kitchen equipment, lighting and ventilating fixtures, floor, wall and countertop materials.

The home remodeler will find *Family Handyman's Book of Kitchen and Bathroom Ideas* (Harper & Bros., \$1.95) a practical and informative handbook. Photographs, diagrams and step-by-step instructions show how to install wall and floor materials, accordion doors, lighting fixtures, ventilating fans and countertops and how to build special units for storage, dining or work areas. A section on planning kitchens and laundries includes details and photographs of the latest equipment.

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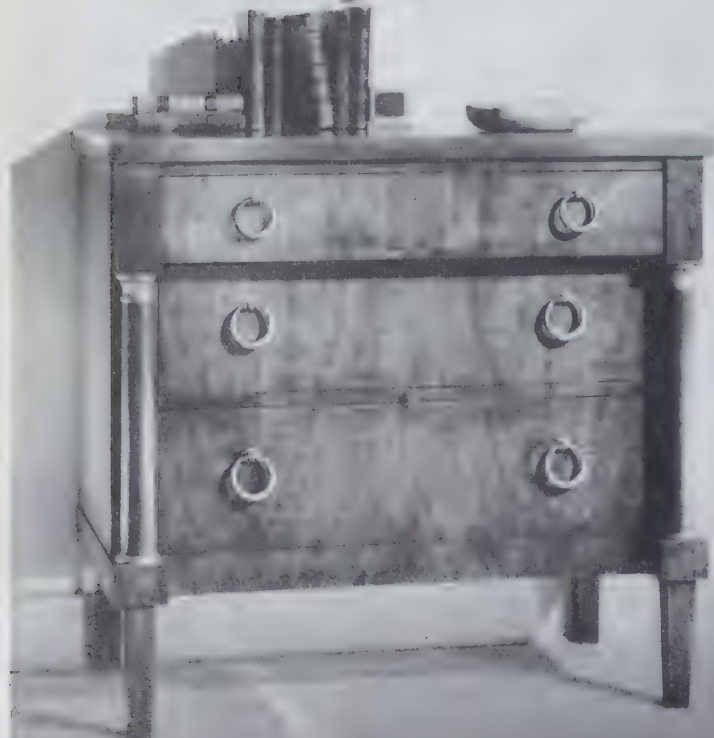
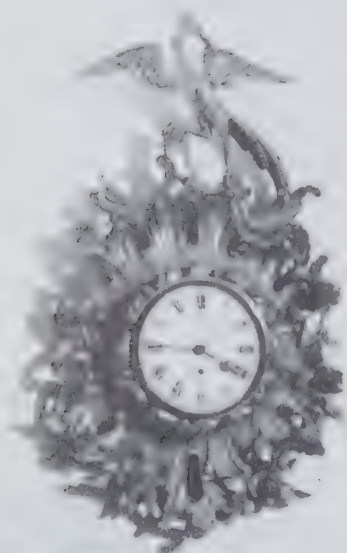
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Automobiles		Hekman Tables	172	Terra-Lite Soil Conditioner	129	Music, Radio & Television	
Cadillac	17	Heritage Furniture	56	Windover Flower Pots	216	Magnavox Hi Fidelity	47
Mercury	57	Hickory Dining Furniture	38	Wood's Rotary Mower	216	Pilot Radio	178
Bathrooms		Jamestown Lounge	131	Garden Seeds, Bulbs & Plants		Rockbar Corporation	132
Briggs Beautyware	156	Jamestown-Royal Furniture	143	Earth Carpet Lawn Seed	216	Steinway Pianos	6
Continental Health-o-Meter Scales	193	Johnson Furniture	71	Mandeville Flower Seeds	220	Stromberg-Carlson Hi-Fi Systems	23
Crane Fixtures	22	Kenmar Furniture	44	Walter Marx Gardens	219		
Building Materials & Equipment		Kindel Furniture	10, 11	Minnetonka Nurseries	219		
Curtis Woodwork	5	Kittinger Furniture	51	Musser Forests	218	Paints, Finishes & Preservatives	
Dow Styron	206	George Koch Vanity Ensembles	74	Russell Gardens	218	American-Marietta Paints	173
Grand Sheet Metal Products	13	Lawnlite Aluminum Furniture	142	O. M. Scott's Lawn Seed	207	Four Square Paint Corp.	188
Hardwood Plywood Institute	134	McArthur Swing-Time Hammocks	180	Stark Bro's Nurseries	216	Inertol Swimming Pool Paints	189
Inclinator Company of America	192	McGuire Furniture	184	Wayside Gardens	220	Linseed Oil Products Corp.	192
Lockhart Screen-o-Matic	188	Meadowcraft Wrought Iron				Phelan's Hydroflex	184
Lockhart Snap-On Gutter Guards	191	Furniture	49			Sherwin-Williams Paints	190
Mississippi Glass	174	Molla Metal Furniture	41	Heating, Air Conditioning			
Pease Woodwork Company	191	Monitor Furniture	64	& Ventilating			
Pella Wood Casement Windows	179	Old Colony Furniture	182	American Standard Air		Stationery & Books	
Portland Cement Association	12	Rway Furniture	28	Conditioning	165	Crane's Fine Papers	15
Shepard Warner Home Elevators	190	Saginaw Expand-O-Matics	189	Electromode Baseboard Electric		Van Dorn Christmas Cards	190
		Salterini Furniture	60	Heat	193		
Curtains, Draperies,		Sanford Furniture	63	A. O. Smith Permaglas Water		Swimming Pools	
Shades & Blinds		Scandia Furniture	132	Heater	72	Paddock Pools	131
Canvas Awning Institute	141	Seng Bed Frames	181	Winco Ventilators	188		
DuPont Dacron	36	Sligh Furniture	75			Tableware —	
Kirsch Drapery Hardware	69	Sprague & Carlton Furniture	16	Household Aids,		China, Glass, Linen & Silver	
		Temple Stuart Furniture	53	Appliances & Equipment		Alvin Sterling	42
Decorative Accessories		Tomlinson Furniture	32, 33	Berlou Moth Spray	140	Gorham Sterling	7
Hummel Figurines	180	Troy Sunshade Aluminum		Calgonite Dishwasher		Fostoria Milk Glass	31
Howard Miller Clocks	144	Furniture	155	Detergent	194	Hardy Table Linens	130
Nettle Creek Lazyback		Valentine Seaver Originals	21	Dayton Dayflex Vacuum		Kupper Franconia China	65
Sofa Pillows	182	Virtue Bros. Dining Furniture	181	Cleaner Hose	52	Paul A. Straub & Co.	139
		Weiman Furniture	139	Toastmaster Hot-Food Server	35	Rosenthal Block China	146
		John Widdicomb Furniture	68	Universal Coffeematic	62	Royal Douffon China	181
Decorative Fabrics							
Celanece Acetate Fiber	34	Garden Equipment,		Kitchens & Equipment		Travel & Hotels	
Cyrus Clark Everglaze Cotton	66, 67	Materials & Services		Delta Single Handle Faucet	192	Bernese Oberland	188
Lurex Metallic Yarns	46	ACP Rootone	212	Estate Gas Ranges	78	Canadian Pacific Railway	73
Schumacher Fabrics	39	B & G Garden Sprayer	216	Kitchen Maid Triple H Kitchens	50	Gideon Putnam Hotel	77
Wamsutta Decorative Fabrics		Bartlett Tree Experts	209	Manitowoc Built-In Refrigerator-		Italian State Tourist Office	177
51, 53, 61, 63, 64, 65, 71, 73, 74, 75		Borden's 38 Nitrogen Fertilizer	185	Freezers	138	Trailways Bus System	172
Waverly Fabrics	137	E. F. Britten Trim Master	219	RCA Whirlpool Refrigerator-		House & Garden's Travelog	76, 77
		California Redwood Association	216	Freezers	196		
Floors & Floor Coverings		Copar Tractors	218	Republic Steel Kitchens	205	Upholstery & Upholstery Fabrics	
Bigelow Carpets	133	Davey Tree Expert Company	214	Roberts Rangaire Stove Hoods	194	Boltaflex Vinyl Upholstery	166
Cabin Crafts Needle tuft		Edmont Garden Gloves	216			Dayton Rubber Koolfoam	8
Rugs & Carpets	20	George Terro-Tiller	186	Lighting & Lamps		DuPont Nylon	135
Downs Carpets	Inside Front Cover	Habitant Fence	147	General Electric Outdoor Lighting	158		
DuPont Nylon	42, 43	Hayes Spray Guns	213	Globe Lighting Fixtures	59	Wall Coverings	
Firth Broadlooms	54, 55	Homko Power Mowers	217	Kessler Transparent Switch		Imperial Washable Wallpapers	45
Karastan Rugs	145	International Harvester Tractors	215	Plate Shields	192	Wallpaper Council	48
Ozite Carpet Cushion	40	Jacobsen Power Mower	211	Lightolier Lights	25, 26, 27, 29		
Wood-Mosaic Hardwood		Jari Master Tiller Cultivator	208	Midwest Lamps	143	Miscellaneous	
Block Flooring	61	Jari Poweride	208	Rodale Touchette Wall Switch	174	Anacin	192
Wunda Weve Carpets	70	Mow-Master Power Mower	218	Stiffel Lamps	9	Beauty Appliance Vibrosage	191
		Nichols Aluminum Garden				Chicago School of Interior	
Foods & Beverages		Products	218	Linens & Bedding		Decoration	190
Grand Marnier Liqueur	184	Orlyt Greenhouses	212	Chatham Blankets	18, 19	Marcoa Decor-Panels	192
Teacher's Highland Cream		Porter-Cable Riding Mower	176	Gold Bond Mattresses	187	Vogue Patterns	24
Scotch Whisky	183	Rusticraft Fences	180	Lady Pepperell Sheets & Blankets	45		
		Seymour Smith Snap-Cut		Morgan-Jones Heiress Bedspreads	136	Retail Stores & Mail Order Services	
Furniture		Garden Shears	210	Ostermoor Mattresses	4	Dixons Furniture Co.	153
Baker Furniture	222	Stadler Fertilizer	220	Restonic Triple Cushion		Mrs. Lavalle	151
S. Bent & Bros. Reproductions	178	Sunbeam Power Mowers	213	Mattresses	14	Lord & Taylor	2
Brown-Jordan Furniture	188	Sunbeam Rain King &		Springfield Blankets		Olson Rug Co.	157
Colonial Manufacturing Company	179	Hedge Trimmer	220	Inside Back Cover		Tiffany & Company	1
Fashion Trend Furniture	45	Swift's Golden Vigoro	175	Springmaid Sheets	Back Cover	Shopping Around	148-171
Ficks Reed Furniture	187						

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House & Garden

How to judge a small house
15 decorating finds under \$30





CONTENTS MAY, 1957

House & Garden

A Guide to the Arts of Living Vol. 111 No. 5

ON THE COVER

Shortly after H&G picked out the dramatic California house on the cover and page 101 to illustrate our architectural theme, *How to Judge A Small House*, we received corroborative news from San Francisco. Professional judges had just chosen the house for a Merit Award in very fast company—an exhibition conducted by Northern California chapters of the American Institute of Architects to celebrate the institute's 100th anniversary.

DECORATING

- 76 In a remodeled apartment experiment with color.
- 79 In a small apartment experiment with space
- 81 In a traditional house experiment in do-it-yourself
- 82 In a duplex house experiment with accessories
- 86 15 decorating finds under \$30
- 110 Casual design in classic taste
- 113 Bath settings inspired by cameo colors
- 114 Curtain news

BUILDING

- 97 How to judge a small house
- 97 What makes this development house different? Spaciousness
- 101 Why did this custom built house win a prize? Dramatic design
- 104 What's your IQ on building?

GARDENING

- 95 Iris by Stedman Buttrick
- 116 First gardens for new houses
- 118 Gardener's Month
- 209 Ten steps to growing Iris

ENTERTAINING

- 41 The Shad by Ogden Nash
- 88 Mixing at the table
- 90 Piece by piece
- 186 Corkscrew: Pleasant surprises of Italy's wines by James A. Beard
- 188 Kitchen gear for low calorie cooking
- 189 Low Calorie Cook Book by Myra Waldo

KITCHEN PLANNING

- 106 Planning your first kitchen
- 106 Country kitchen engineered for change
- 108 Minimum kitchen area yields maximum work space
- 174 Color comes to the laundry
- 181 1957's laundry units

TRAVEL

- 62 The Reading Room: Britain's monument to learning and eccentricity by J. Bryan III
- 70 Travelog

GAMBIT

- 28 Bookshelf
- 30 Turntable: Comeback For The Countertenor by Roland Gelatt
- 32 Home Screen: Is Lucy Still Lovable? by John Sharnik
- 42 Art: Is Modern Art Becoming More Human? by Emily Genauer
- 44 Antiques: Questions & Answers by Felicia Marie Sterling
- 46 Antiques: Mold-blown and Pressed Glass by Gregor Norman-Wilcox
- 55 Letter from Paris

FEATURES

- 15 People in H&G
- 56 Newsletter
- 61 Letters to the Editor
- 75 An editorial
- 76 Youth is the time to experiment
- 85 The art of collecting art on a budget

READER SERVICE

- 132 Shopping Around with Ann McLaughlin
- 211 Shopping Information
- 215 Your Advertising Index

If you have specific questions on homefurnishings, houses or gardens shown in this issue, please write to House & Garden Reader Service, 420 Lexington Ave., New York 17, N. Y.

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Sheer beauties, too, are the nylon gown and peignoir shown here.

Sheer beauty—

stays crisp and bright in curtains of **DACRON**

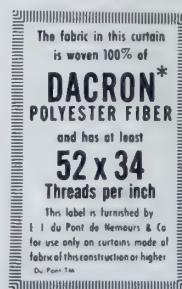
REG. U. S. PAT. OFF.

Curtains of DACRON* polyester fiber thrive in sunlight, billowing breezes. They wash easily, dry quickly, need little if any ironing. Enjoy the sheer look, easy care, long wear of curtains of DACRON. In sparkling whites, or pastels, for every decorating plan. For free curtain decorating booklet, write: E. I. du Pont de Nemours & Co. (Inc.), Dept. N-5503-A, Wilmington 98, Del.



*DACRON is Du Pont's registered trademark for its polyester fiber. Du Pont makes fibers, does not make the fabrics or curtains shown here.

BETTER THINGS FOR BETTER LIVING . . . THROUGH CHEMISTRY



Look for this label on curtains of DACRON. It assures you of quality construction . . . the best balance of beauty, long wear and easy care.

EXCITING NEW THINGS ARE HAPPENING IN "DACRON"

**This Inspiring and Helpful Little Book—Sent Free On Request—
Will Show You How to Speed Up Your Progress in Business . . .
and Avoid the Heartbreak of Failure in Later Years**

"FORGING AHEAD IN BUSINESS" was written for men who realize they must persistently plan and look ahead to be successful in business.

To such men, it brings the mature, considered thinking of a distinguished group of specialists in the field of executive training.

The booklet answers such questions as:

"Why do men of equal ability often fare so differently in the competition for bigger salaries and better jobs?"

"What must a man know to make \$15,000, \$20,000 or more a year? What must he do to accumulate this knowledge?"

"How can one forcefully bring himself to the attention of management?"

"Is there really any short-cut to success?"

HOW TO SUCCEED WHILE YOU'RE STILL YOUNG!

It surprises many people to learn that the average age of the men who respond to our advertisements is closer to forty than to twenty. But it's not hard to understand why this is true!

Most young men are *satisfied* with their progress in business. Their native ability and energy are enough to win them regular promotions and salary increases. They find success only a matter of time.

But the day comes, often with a shocking suddenness, when this easy and casual progress ends abruptly.

Many a man wakes up with a start in his thirties or forties to find that his income has leveled off, and that promotions have ceased.

"I'm not getting ahead as fast as I should," he says to himself.

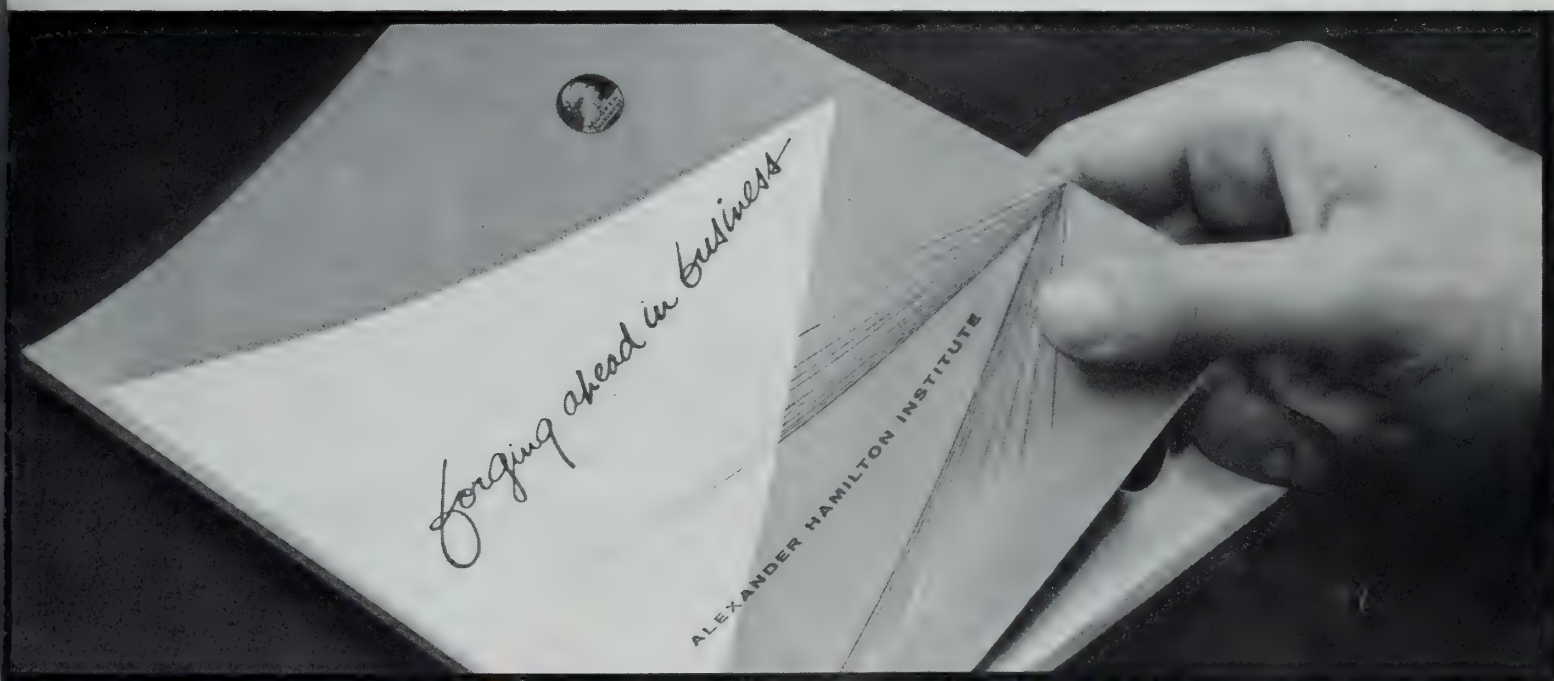
"Where am I going to be ten years from now?"

Why does this pathetic pattern appear in so many promising careers?

The answer is simple: Sheer ability and energy can carry a man to the mid-way point in business . . . *but only a thorough knowledge of business fundamentals can help him beyond that point.*

If you realize that fact while time is still on your side—and act on it—you can *succeed while you're still young.*

For the business man **who knows he can't** **"coast" to the top!**



FREE . . . "FORGING AHEAD IN BUSINESS"

We do not claim that you must have the Alexander Hamilton Course in order to succeed in business. But we do say that *you cannot succeed without what is in the Course!*

All the Institute does is offer you a convenient and time-saving means of bringing this knowledge to you in your spare time; and in a form that has *proved* to be practical and effective for more than forty years.

So that you may judge for yourself whether or not you think the Institute can help you, our program has been outlined

fully in "Forging Ahead in Business."

We believe that this little book will help any man get down to bed-rock in his thinking; however, there's no cost or obligation for it because—frankly—we've never been able to put a price on it that would reflect its true value. Some men have found a fortune in its pages.

If you would like a complimentary copy of "Forging Ahead in Business", simply sign and return the coupon. It will be mailed to you promptly.

ALEXANDER HAMILTON INSTITUTE 71 West 23rd St.
New York 10, N. Y.

ALEXANDER HAMILTON INSTITUTE	
Dept. 540, 71 West 23rd Street, New York 10, N. Y.	
In Canada: 57 Bloor St. W., Toronto, Ontario, Canada	
Please mail me, without cost, a copy of the 48-page book— "FORGING AHEAD IN BUSINESS"	
Name	_____
Firm Name	_____
Business Address	_____
Position	_____
Home Address	_____

Dramatic Settings in Just Minutes With . . .

LAMPOLE • PORT-A-SCREEN and ROOM-DIVIDER

By

STIFFEL



Brilliant new dimensions in decorating . . .
created in the modern mood by Stiffel's world renowned designers and engineers. Lampole, Port-a-Screen and Room-Divider form attractive room settings in just minutes . . . no holes to drill . . . no tools to use. Portable—as its name suggests—Port-a-Screen performs as a room divider, a background for furniture groupings, or a backdrop for subtle illumination with Stiffel's ingenious Lampole with attractive new light diffusers. Insist on Stiffel . . . originators of the Lampole . . . recognized everywhere as the finest.

(Left) Lampole No. 450...\$39.95* (Right) Lampole No. 465...\$55* (Telephone Desk optional)
Port-a-Screen No. 475 with Port-a-Poles about \$69.95*
(Left) Room-Divider No. 474 with Port-a-Poles about \$59.95*

(Write For Free Polerama Brochure "G")

The STIFFEL Company
Chicago 10

*Slightly higher west
of Rockies and Canada
Patents Pending



salterini

wrought with grace

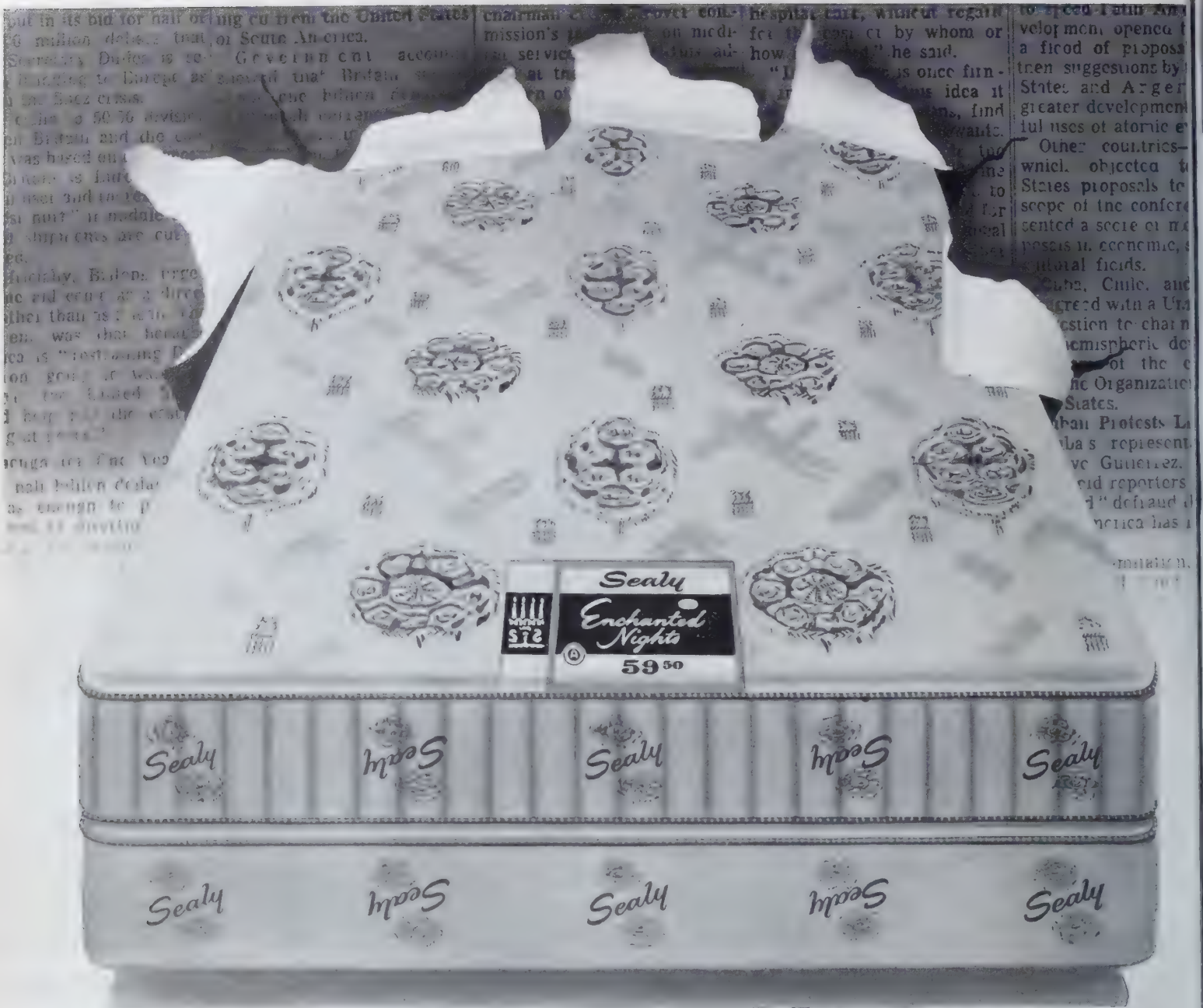
THE JOHN B. SALTERINI COMPANY

41 EAST 57th STREET

NEW YORK 22, N. Y.

SHOWROOMS IN CHICAGO • CLEVELAND • DALLAS • INDIANAPOLIS • LOS ANGELES • MIAMI • ST. LOUIS

FOR DESCRIPTIVE LITERATURE WRITE DEPT. 17



Sealy

BUTTON-FREE

“ENCHANTED NIGHTS” MATTRESS

The modern mattress for modern homemakers

You live modern . . . sleep modern too! Treat yourself to the luxury of the smoothest mattress ever designed . . . Sealy's "Enchanted Nights"! No rest-robbing lumps, no dust-catching tufts . . . it's button-free . . . new as tomorrow in its smart decorator-designed cover, and Sealy engineered to provide the healthfully firm support your body needs. For years of sleeping comfort, get a Sealy "Enchanted Nights" . . . like sleeping on a cloud.

\$59 50
EACH
Mattress and
Box Spring

TESTED FOR 10 YEARS USE



SEALY, INC. • 666 N. LAKE SHORE DRIVE • CHICAGO, ILL.

Copyright, Inc. 1957

PROVINCIAL • PERIOD • MODERN

...designed for gracious living

Visit an RWAY showroom where you can leisurely browse through 50 individual rooms of beautiful bedroom, dining, and living-room furniture.

Rway furniture may be seen only at the company owned showrooms listed below. Consult your telephone book for the address.

RWAY SHOWROOMS

BALTIMORE • BOSTON • CHICAGO
CINCINNATI • CLEVELAND • DALLAS
DETROIT • KANSAS CITY • LOS ANGELES • MILWAUKEE
MINNEAPOLIS • NEW YORK • PHILADELPHIA
PITTSBURGH • ST. LOUIS • SHEBOYGAN



Sold through dealers, decorators, and architects.

For further information write Rway Furniture Co., Dept. (GA-2), Sheboygan, Wisc.

THE HAND-LOOMED LOOK
AT A FRACTION OF THE COST

Scranton Silhouettes



BEULAH CHARLAT, A.I.D.

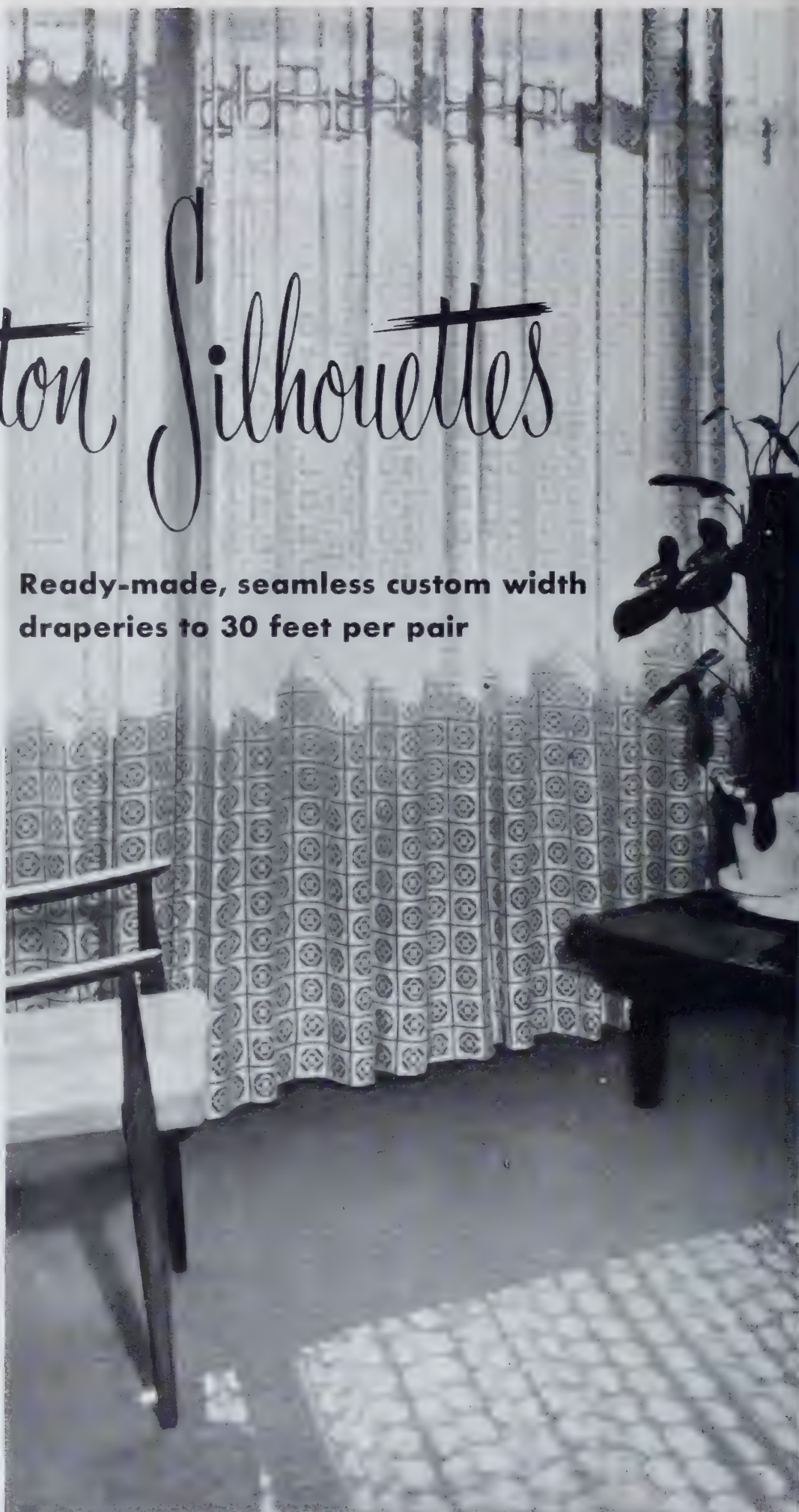
First Award Winner for this new concept in draperies, designed Silhouettes to decorate your room with lovely patterns of light and shadow. This fascinating new kind of drapery affords privacy yet does not shut out light and air.

Dimensional fabrics in Scandinavian, Italian and contemporary American motifs. Lovely House & Garden colors. And Scranton's exclusive FAB-TROL Finish permits you to just wash and hang.

Scranton Silhouettes, ready-made lengths from 36 to 90 inches and in complete range of seamless custom widths, from \$7.00 to \$70.00. At fine stores everywhere. Scranton Lace Company, Scranton, Pennsylvania.



**Ready-made, seamless custom width
draperies to 30 feet per pair**



PATTERN — STOCKHOLM

curtains draperies table covers showers • the *New* home fashions are made by Scranton

There's **more**



than meets the eye!



NO. 303 BURRIS LOUNGER BY BURRIS MFG. CO.

■ **BURRIS** uses inspired ingenuity in this reclining chair... *first* of its kind to give you a reversible foam seat cushion. And it's not made with ordinary foam, but features *genuine* Dayton Koolfoam Cushioning. That's why you *can't* match it for comfort, beauty, or practicability too!

Your entire family will appreciate Koolfoam's exclusive "*Air-Conditioned*" advantages! Fresh air pumps IN, stale air OUT with every body motion. And Koolfoam *keeps* its trim shape and restful buoyancy year after year. For nearest Burris Dealer, write Burris Manufacturing Co., Inc., Lincolnton, N. C.

the difference
in comfort is...

Dayton

Koolfoam®

"Air-Conditioned"
T.M.
CUSHIONING



more comfort because only Koolfoam's patented open-pore surface gives up to 14 times more airflow than ordinary foams! Compare these magnified photos for yourself.

The world's largest manufacturer of Foam Latex Pillows

THE **DAYTON RUBBER** COMPANY • DAYTON, OHIO • WAYNESVILLE, N. C.

MAY, 1957

© D.R. 1957

No MOTH Worries
for ME!

WOOLENS FROM FRANK BROS., MARION, O.

"I mothproof ALL my woolens with BERLOU . . . and it costs me just pennies a year."

Berlou Mothspray is guaranteed to stop moth and carpet beetle damage for 5 whole years, or Berlou replaces, repairs, or pays for any damage.

Guaranteed Berlou moth protection saves as much as 5 times the cost of other solutions, including pressurized or "bomb" sprays. One pint of Berlou will mothproof three suits, with a cost-per-year of only 9c. No other mothspray gives you such low-cost guaranteed protection.

Berlou eliminates the annual drudgery of wrapping, packing and storing of woolens. It's colorless, odorless, and non-inflammable — mothproofs the cloth itself. Safer and saves so much time.

Apply it with any hand or vacuum cleaner sprayer having a glass container. Use Berlou on all your

wool rugs, furniture, blankets, drapes and clothing NOW and forget moth and carpet beetle worries. Protect new purchases — before damage occurs.

Available at leading department, drug, hardware, furniture, rug and carpet dealers. If your dealer cannot supply you, write direct. Ask for free booklet, "How to Stop Moth Damage."

Pints \$1.35 . . . Quarts \$2.55 . . . ½ Gallons \$4.95
Gallons \$9.60

BERLOU MANUFACTURING COMPANY
(Since 1930)

431 Monroe Street

Marion, Ohio

In Canada: The Berlou Company (Canada) Limited.,
London, Ontario

. . . Used by more professional mothproofers than all other mothsprays throughout the United States and Canada.

BERLOU . . . The 5 Year Guaranteed Mothspray



For generations of beauty...*aluminum screening*

Enduring screens made of aluminum. Screens that keep their beauty for generations because they can't rust ever. No ugly rust stains on siding and window sills. No maintenance expenses, no painting. Aluminum screens are so strong, so durable they last a housetime. Match the quality of your home with the quality of handsome, rustproof

aluminum screens. See your dealer today, ask him about modern screens made of aluminum.

While we do not make aluminum screening, we do supply high quality aluminum wire to leading screening weavers throughout the nation.

Kaiser Aluminum

THE BRIGHT STAR OF METALS

See "THE KAISER ALUMINUM HOUR." Alternate Tuesdays, NBC Network. Consult your local TV listing.

"A room where it's fun to munch an apple"



Immediately you feel it . . . the invitation to relax to your heart's content . . . the warm, rugged friendliness of a room furnished with Habitant. By all means, munch your apple in it! Easy hospitality and comfort are built into every line of Habitant knotty pine 'Co-ordinates'. Their air of rugged graciousness is completely unique. Each piece is a pleasure to look at and live with . . . handsomely fashioned, sturdily built and polished like an apple by Habitant's knowing craftsmen. And they're such fun to buy. You select your Habitant pieces individually . . . adding to them as you wish . . . putting together your personal choice for your living room, dining room, bedroom, study or family room. Best of all, you'll love the prices. They're *especially* nice.

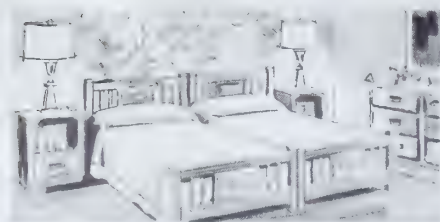


YOU SHOULD HAVE our attractive new brochure that tells the absorbing story of Habitant knotty pine 'Co-ordinates' . . . gives you scores of splendid idea-photos. 25c please.

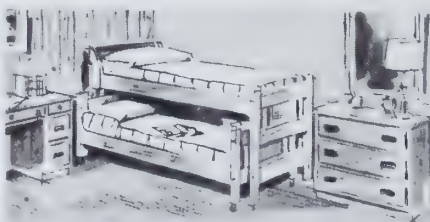
Habitant Shops, Inc.

BAY CITY 2, MICHIGAN

For 36 years Habitant has been devoted exclusively to the creation of outstanding beauty and rugged individuality in knotty pine furniture.



"Dream" bedrooms are easy — with Habitant



Habitant youth rooms grow with the child



Habitant dining rooms plainly say "Welcome!"

SEE IT . . . and you'll agree
there's nothing quite like

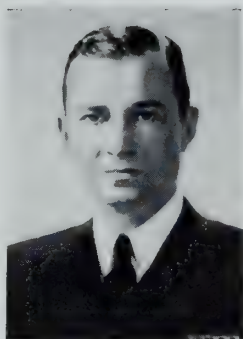
Habitant

KNOTTY PINE FURNITURE

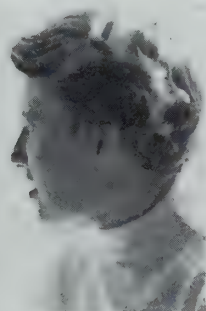
now being featured by these leading
stores. Be sure to ask for your copy
of the *Habitant* brochure.

Albany, N. Y.	John B. Hauf, Inc.
Allentown, Pa.	C. A. Dorney Furniture Co.
Alpena, Mich.	Alpena Furniture Co.
Ansonia, Conn.	Spector Furniture Co.
Baltimore, Md.	Gomprecht & Benesch
Bangor, Maine	Bangor Furniture Co.
Battle Creek, Mich.	Gustke & Sons Furniture Co.
Bay City, Mich.	C. E. Rosenbury & Sons
Belleville, Ill.	Stegmeyer Furniture Co., Inc.
Beverly Hills, Calif.	W & J Sloane
Binghamton, N. Y.	The Fair Store
Birmingham, Mich.	Lewis Furniture Co.
Birmingham, Mich.	Triangle Furniture Co.
Buffalo, N. Y.	Conley Furniture Co.
Charlevoix, Mich.	Hess Furniture Co.
Charlottesville, Va.	Gilmore, Hamm & Snyder
Chattanooga, Tenn.	Frank Moore & Co.
Chillicothe, Ohio	Ebenhack & Son
Cleveland, Ohio	Holzheimer's
Columbia, S. C.	Davine Street Furniture House
Coryngton, Pa.	Thrift Furniture Mart
Cumberland, Md.	Hafer House
Danbury, Conn.	Henry Dick & Son
Davenport, Iowa	Healey-Eckman
Dayton, Ohio	Rossiter's, Inc.
Dearborn, Mich.	Daly Bros.
Detroit, Mich.	Englander Furniture Shops
Dodge City, Kan.	Hulpieu-Miller, Inc.
Dover, Delaware	Nap & Spence
Dunkirk, N. Y.	H. C. Ehlers Co., Inc.
Durham, N. C.	Style-Craft Interiors, Inc.
Eastland, Mich.	Englander Furniture Shops
Elmira, N. Y.	Edgcomb's Furniture
Erie, Pa.	John V. Schultz Co.
Ferndale, Mich.	Triangle Furniture Co.
Flint, Mich.	Flint Home Furnishing Co.
Fort Lauderdale, Fla.	Grosche Pointe Furn. Shops
Fort Wayne, Ind.	Schumacher's
Geneseo, Pa.	Chapman-Burrows
Geneva, N. Y.	Lynch Furniture Co.
Hackensack, N. J.	Huffman & Boyle Co., Inc.
Herkimer, N. Y.	H. G. Munger & Co., Inc.
Hyannis, Mass.	Myers Co., Inc.
Indianapolis, Ind.	Kittie's
Jacksonville, Florida	Albert Hugo Associates
Kalamazoo, Mich.	Stewart-Clarke Furniture Co.
Kankakee, Ill.	Turk Furniture Co.
Knoxville, Tenn.	Fowler Bros.
Lancaster, Pa.	Watt & Shand
Lansing, Mich.	Small's Furniture Co.
Lincoln Park, Mich.	Dobbs Furniture
Lincolnwood, Ill. (Chicago)	House of Menna
Long Beach, Calif.	The Rogers Co.
Louisville, Ky.	Hubbuck-in-Kentucky
Lynchburg, Va.	Schewels Furniture Co.
Madison, Wis.	Frautschi's, Inc.
Manchester, N. H.	E. M. Chase Co.
Manhasset, L. I., N. Y.	W & J Sloane Co.
Marquette, Mich.	Lord's Outfitting Co.
Michigan City, Ind.	Shon Furniture Inc.
Milburn, N. J.	W & J Sloane Co.
Milford, Conn.	Wayside Furniture Shop
Milwaukee, Wis.	Klode Furniture Co.
Minneapolis, Minn.	Lucille R. Smith, Inc.
Mobile, Ala.	Hammel's Adam Glass
Montgomery, Ala.	Loveman, Joseph & Loeb
Mt. Clemens, Mich.	Triangle Furniture Co.
Muncie, Ind.	C. Cree Gable, Inc.
Muscantine, Iowa	S. G. & P. Stein Furniture Co.
Nashville, Tenn.	H. Cohen Furniture Co.
Newark, Del.	H. Feinberg Furniture Co.
New Haven, Conn.	H. M. Bullard
New York City, N. Y.	W & J Sloane Co.
Niagara Falls, N. Y.	Cornell & Daggett
Norfolk (Va. Beach), Va.	Camp Furniture at Hilltop
Northland, Mich.	Englander Furniture Shops
Norwich, Conn.	Silberman's, Inc.
Oil City, Pa.	Cohn's Fine Furniture
Omaha, Nebraska	Union Outfitting Co.
Orange, N. J.	Huffman & Boyle Co.
Petersburg, Va.	Ruckers, Inc.
Petoskey, Mich.	Petoskey House Furnishing Co.
Pittsburgh, Pa.	Marietta-Chair & Furniture Co. (Distributor)
Plainfield, N. J.	Miron's
Pompton Plains, N. J.	Huffman & Boyle Co.
Pontiac, Mich.	Lewis Furniture Co.
Poughkeepsie, N. Y.	Luckey, Platt & Co.
Quincy, Ill.	Roy Bennett
W. Reading, Pa.	B. J. Smith Furniture Showroom
Richmond, Va.	Jack Thompson Furniture Corp.
Rochester, Minn.	Orlen Ross
Rochester, N. Y.	Sibley-Lindsay & Curr
Royal Oak, Mich.	Triangle Furniture Co.
Saginaw, Mich.	Herzog Furniture Co.
St. Louis, Mo.	Tropic Shop, Inc.
St. Paul, Minn.	Cardozo Highland
Schenectady, N. Y.	H. S. Barney Co.
Scranton, Pa.	Kaplan's Furniture
South Bend, Ind.	Shidler Bros.
Springfield, Ill.	Dirksen's
Springfield, N. J.	Huffman & Boyle Co.
Stamford, Conn.	P. Silberman, Inc.
Stamford, Conn.	W & J Sloane Co.
Steubenville, Ohio	May & Leopold Co.
Stoneham, Mass.	Barbo's, Inc.
Syracuse, N. Y.	E. W. Edwards & Son
Tawas City, Mich.	Barkman's Home Outfitters
Toledo, Ohio	Treuhaft Bros.
Traverse City, Mich.	Wilson Furniture Co.
Tucson, Ariz.	Barrow's Furniture Co.
Uhrichsville, Ohio	LaPorte Furniture Co.
Waterbury, Conn.	Metropolitan Furniture Co.
Watertown, N. Y.	Frank A. Empall Oil Co.
Wausau, Wis.	Radandt Furniture Co.
Westerly, R. I.	Westerly Furniture Co.
Wilkes-Barre, Pa.	Fowler-Dick & Walker
Wilmington, Del.	H. Feinberg Furniture Co.
White Plains, N. Y.	W & J Sloane Co.

People in H&G



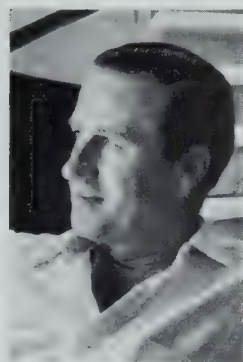
As a specialist in profiles of the unclassifiable personality, **J. Bryan III** was happy to find within the British Museum a splendid, if musty, old candidate: *The Reading Room*, page 62. Mr. Bryan is a Virginian, a Princetonian and one of numerous Bryans connected at one time or another with the family's Richmond newspapers. He was once the managing editor of *Town & Country*, an associate editor of *The Saturday Evening Post*, a lieutenant commander in the Navy, and is now a colonel in the Air Force Reserve. Free lancing is his present business.



To H&G readers who enjoy seeing how a designer's home is furnished, we commend the apartment of **Eszter Haraszty** on page 76. It reflects Miss Haraszty's absorption, dating back to her childhood in Hungary, in color and its uses. Before she came to the U. S. from Budapest in 1947, Miss Haraszty was the proprietress of a screen-printing studio, as well as a designer of clothes, stage sets and fabrics. Formerly a consultant to Knoll Associates and director of interior design for Michael Saphier Associates, she now has her own studio.



Stedman Buttrick, author of the iris article on page 95, pursues separate careers at each end of the commuting line he travels five days a week. In Boston, he is a partner in the banking firm of Estabrook & Co.; at home in Concord, he grows and hybridizes iris on the historic bank of the Concord River, where he and Mrs. Buttrick oversee one of the finest gardens in New England. An unbroken succession of Buttricks has been turning this same Massachusetts earth for over three centuries without exhausting either the spirit of the owners or the productivity of the land itself.



The development house with a custom sheen on pages 96-99 was designed and built by **Philip Hiss**, who is an almost indecently versatile gentleman. He has been, among other things, explorer, lecturer, photographer, author of two non-fiction books, magazine writer, TV executive, OSS expert on Southeast Asia, Special Assistant to the U. S. Ambassador to the Netherlands. The father of five, Mr. Hiss appropriately serves as chairman of the school board in Sarasota, Fla., and is active in the Chamber of Commerce. And he still hopes to write fiction.

Spring Bud
in LUXURY STERLING
by **ALVIN**



6 piece place
setting \$35.00*
(Fed. Tax Inc.)

A lovely new pattern as
refreshing as Spring-
time itself. Combining
classic simplicity with
modern design, Spring
Bud will remain always
youthful, always in good
taste.

See Spring Bud and
other ALVIN patterns at
your dealers or write
for illustrated folder.

THE ALVIN SILVERSMITHS
Department K-5
PROVIDENCE 7, RHODE ISLAND

*Prices subject to change without notice.

the smartest move you can make.



... change to Vogue Patterns.
Use the modern pattern—
now printed and perforated.
Always the smartest, now the easiest
with no margins to cut off.

VOGUE PRINTED AND PERFORATED PATTERNS

Vogue Pattern # 9167.
Available at leading
department stores and



The Chantilly Group as shown in Peacock Blue textured damask woven with JETSPUN®, the new solution-dyed rayon that gives excellent color fastness and unusual color depth: Twin Sectional Sofa, \$159.50 each, Sectional Quarter Circle, \$199.50. Also available: Lounge Chair, \$129.50, Full Sofa, \$249.50. Foam rubber cushions at extra cost.

Valentine Seaver *originals*

DESIGNS
OF
DISTINCTION



Classic...with a flair for modern living!

The warm grace of romantic yesterdays artfully blends with the casual mood of today's living pattern in this latest edition of Valentine Seaver

Originals. Soon...see the exciting new Chantilly Group presented by

your local Valentine Seaver Dealer...**a proud new product of KROEHLER**

also comes in these
interesting color selections...
Nugget Gold · Caramel Brown
Smoke · Cardinal Red



like a
drift of chiffon
at your
windows:
lovely
new sheers
of 100%

ARNEL

Arnel Triacetate gives that sheer-as-mist beauty to this most exquisite new fabric, Celsheer. Gossamer-light and airy, Celsheer literally seems to float at your windows, and there are so many pretty prints and pastels to make new decorating pure joy! Yet for all its delicate manner, it's *easy* to care for, resists shrink or stretch, *stays* fresh and new-looking through repeated washings. Then it dries fast, presses beautifully even dry, and never shows muss. At your decorator's or decorating departments of all fine stores.

Left: F. Schumacher & Co., "Toko Ri" Japanese housecoat motif and metallic print pattern. "Toko Ri Filler" companion print in gold or silver metallic on white or pastel colors.

Opposite: S. M. Hexter Co., "Romance Rose" floral print in a choice of colors on white or pastel grounds.

J. H. Thorp & Co., Inc., "Shimmer" leaf print designed by Philip Yost.

Greeff Fabrics, Inc. and Stroheim & Romann, solid color Celsheers in wide range of Mist colors (these are *machine-washable*, too!). Celanese® Arnel® Celsheer®

A R N E L . . . A

Celanese



C O N T E M P O R A R Y F I B E R



Top O' the Hill for a charming hostess, 7", \$36.50



Dinky Doo for a little girl, 4¾", \$13.75



Ballerina for an avid ballet fan, 7½", \$40



Carolyn for mother's curio shelf, 7", \$33.50



Afternoon Tea for Grandma's mantel, 5", \$65

Mother's Day... Father's Day...



This Little Pig for the small fry, 4", \$16



Long John Silver jug for Dad's bar, 4", \$6.00, 6", \$12.50



Old Balloon Seller for Aunt Susan, 7", \$27.50



The Town Crier for a man's den, 8½", \$36.50



Collie for all who love dogs, 5", \$1

birthday or anniversary... Give Royal



Giselle for a favorite bride, 7", \$45



Lady Charmian for a devoted wife, 8", \$45.00



Valerie to delight a teen-ager, 5", \$21.00



Choir boy for a sweet girl graduate, 5", \$15



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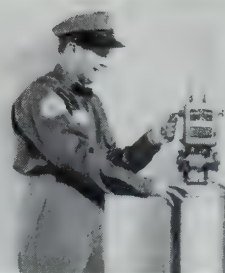
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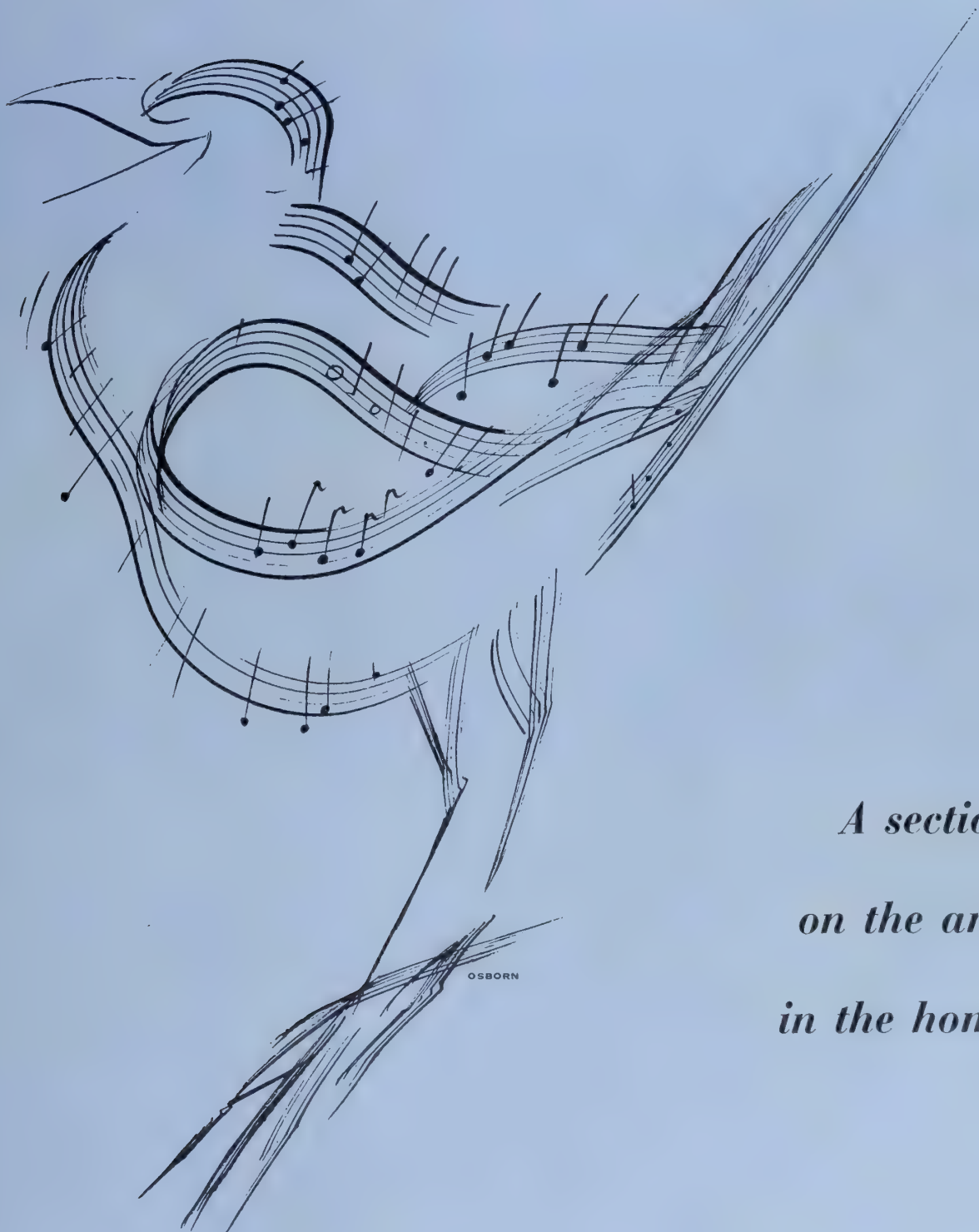
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Bookshelf

A LITERARY ELDER

As novelist, literary journalist and publisher's assistant, Frank Swinnerton has known the London book world inside out for half a century. He has sat at the table with great writers and great literary personalities (nowadays we tend to confuse the two), had a grandstand seat at bookish feuds and watched careers rocket or fizzle. Meredith, Shaw, Wells, Bennett, Chesterton—all were people, not names, to Swinnerton, and, if not actually on the bridge, he was certainly on board when English literature made its drastic change of course and headed for the doldrums in which it presently wallows.

Indeed, in his fascinating new volume of reminiscences, *Background with Chorus* (Farrar, Straus and Cudahy, \$3.75), he somewhat ruefully acknowledges, in the wisdom of his 72 years, his own part in what has happened to the novel. It came about when his publisher demanded a book of about 50,000 words and when a friend of Swinnerton wondered aloud why no one had ever written a novel about a single evening. *Nocturne* met both conditions, and it made Swinnerton the fashion, first among America's intelligentsia and then their London counterparts.

"*Nocturne*," he writes, "was the first of the novels of concentrated time and fortuitous assembly which became such a nuisance. Before *Nocturne*, novels were novels, some more shapely than others; after *Nocturne*, too many were nothing but technical stunts."

Swinnerton sees *Nocturne* as the point at which fiction parted from the old humanism, which had carried the British novel to a peak shared only by the great Russians. After the first World War liberal opinion, the political expression of humanism, was out of date; the bright young minds preferred "the determinist heresy" of Marx.

"At home, *laissez faire* had been put to bed; young zealots for intellectual purity announced firmly, in the belief that wisdom was exclusively in their own minds, that 'there must be some authority.' Thinking of themselves as law-givers, they could not imagine that others, the future Hitlers, would wield the authority."

The austere viewpoint of this elder statesman of letters gives *Background with Chorus* an authority of appraisal that is conspicuously lacking in the yammerings of today's rival "schools" of fiction, but it is by no means the book's sole virtue. Swinnerton is a suave gossip, and his lively tales of chicanery in the literary market place, of scandal, of the private lives of the great are wholly enjoyable. His

Books J.H.D.

Music Roland Gelatt

TV John Sharnik

Verse Ogden Nash

Art Emily Genauer

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Letter from Paris

TATESMAN REMINISCES

account of Hugh Walpole's tearful struggles to escape the harpoon Somerset Maugham sank into him in *Cakes and Ale* should not be missed, nor his revealing portraits of Shaw, Wells, Bennett and D. H. Lawrence or his assessment of Henry James. *Background with Chorus* carries Swinnerton's literary memoirs from 1901 to 1917, and it is to be hoped that there will be succeeding volumes.

Since good talk about books and good talk about food are compatible elements of civilized intercourse, we turn with pleasure to two volumes just issued by Doubleday, *Foods of Old New England* (\$4.95) and *Real French Cooking* (\$4.50.) Both are more than collections of recipes, though they can stand on their merits there.

Foods of Old New England is compiled by Marjorie Messer, who is the niece of Kenneth Roberts, and he has been persuaded to lay down his dowsing stick momentarily for non-avuncular comment on the glories and sins of cookery. If he had his way, generals, prime ministers and United Nations delegates would have to pass an examination in egg coddling before the future of civilization would be entrusted in their hands.

Roberts' notations on the baked bean (his research into its origins will startle staid Bostonians), his essay on maltreatment of the marrowbone and his dissertation on pasta are delightful, as well as instructive. It must be inferred that he has approved Miss Messer's inclusion of salt pork in her recipe for *vichyssoise*, which is regrettable, and his approach to the martini will be regarded as a frightening heresy along New York's Madison Avenue, but these amicable eccentricities do not detract from the book's value. It is so good, in fact, and so eminently practical as a cooking guide, that we will forgive Miss Messer and uncle for their recipe for porcupine liver. After all, New England is the traditional stronghold of rugged individualism.

Real French Cooking is by Savarin, an acknowledged expert, who has devoted about one-third of his space to gay aphorisms, anecdotes, biographical sketches, denunciation in verse of the philistines of the table. Like Kenneth Roberts, he is convinced that good food has a spiritual value far beyond its caloric content. "True gourmets," he writes, "sometimes go so far as to wonder whether an exchange at various levels of cooking lore might not offer as sure a means to union and world" (Continued on page 216)



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COMEBACK FOR

Had anyone asked me some years ago to descant on the subject of countertenors, I should have been obliged to confess total ignorance. The breed was seemingly as extinct as the dodo. Although you could find the countertenor defined in encyclopedias as a male singer of agile voice and exceedingly high range, you would no more have been able to hear one in action than to purchase an Elizabethan doublet at Macy's. The doublet, so far as I know, is still unobtainable, but the countertenor is today very much with us—especially on records.

Two exponents of this rare kind of vocalism have recently come to prominence: a Briton of 45 named Alfred Deller, and an American of 27 named Russell Oberlin. In the last few years they have reanimated a supposedly lost art and introduced us to much glorious music we might otherwise have ignored.

Male altos

Superficially the countertenor's voice is closely comparable to the female contralto's—but the parallel cannot be pursued too far. In compass they are roughly the same, in timbre distinctly different. That it is novel to hear a man sing in the alto range, no one will deny; probably most people first acquire a countertenor record out of curiosity. But once the exotic has been worn off, the artistry to Deller and Oberlin remains, and also the peculiar suitability of the countertenor timbre to music of the 16th and 17th centuries.

In the days when England was ruled by Tudors and Stuarts the countertenor was a familiar inhabitant of the musical scene. Many compositions, sacred and secular, were composed specifically for him, most notably by Henry Purcell, who was himself an accomplished countertenor. After Purcell's death in 1695 the vogue for countertenors began to diminish. As time passed, the alto department became staffed increasingly by the ladies. Although countertenors were still to be found on rare occasions in the alto section of church choirs, the professional countertenor soloist had long been *passé* when Alfred Deller gave his first London concert in 1944 and instituted the current revival.

In the past decade Deller, a burly, mustachioed six-footer, has toured extensively both in England and in this country. Most of us, however, know him chiefly through his many recordings for the Oiseau-Lyre and Vanguard labels. They reveal a singer of cultivated technique who has mastered all the tricks, a musician of high competence who has found intimate rapport with the style and "feel" of the old English musical idiom. That rapport, according to Vanguard's music director, Seymour Solomon, is entirely intuitive. Deller does not delve into scholarly minutiae or ponder the findings of musicologists before arriving at his interpretations. Neither, we are given to understand, does he immerse himself in Elizabethan or Restoration literature during his free hours at home. (He lives in Kent, London's exurbia, with his wife and three children.) "Despite this lack of intellectual interest in the period," says Solomon, "Deller has an uncanny affinity with 16th and 17th century English music and poetry. Sometimes I suspect he was born in the wrong century."

An antiquarian

Russell Oberlin, like Deller before him, began his career in music as a boy soprano. He remembers performing in boy choirs in his native Akron long before he could read the words he was singing. When his voice changed, at about the age of 14, it settled into a baritone tenor. "People told me," he says, "that I would surely become a baritone, which didn't displease me at all. But instead of going down, my voice began going up. I never tried to push it one way or the other, but by the time I was 16 it was clear that my voice had developed into a light tenor. I got a good job in Cleveland as tenor soloist in a church and began studying voice production there." A scholarship at the Juilliard School of Music brought him to New York City a few years later. During all his school years, Oberlin says, he did not sing any music composed before the time of Bach—or any music above the normal tenor range. When he left Juilliard, he was invited to join the New York Pro Musica Antiqua, a group of young musicians devoted to the cause of old (that is, pre-Bach) music. One of his first assignments with this ensemble was to participate in a

THE COUNTERTENOR By Roland Gelatt

Recording of 16th-century Italian madrigals for Esoteric Records. As an experiment he tried singing the alto part, and handled it so well that he immediately became "typed" as a countertenor. It is as such, and as an adept interpreter of *musica antiqua*, that he has made his reputation.

No better introduction to the countertenor voice and the music written for it can be found than Purcell's ode *Come Ye Sons of Art*, as performed on Oiseau-Lyre DL 53004 by Deller and an assemblage of English musicians under the direction of Anthony Lewis. This sunny work, composed in celebration of Queen Mary's 32nd birthday (1694), makes an irresistible case for Purcell's genius as a melodist. Few tunes in the whole realm of music are so engaging as the robust opening solo (sung by Deller) and the joyous concluding chorus, which cry high spirits and bright pageantry; but I find myself most susceptible to the duet "Sound the trumpet" for countertenors (Deller is here

joined by John Whitworth), remarkable for the singers' eerie, trumpetlike tones and their marvelously delicate vocalism.

Majestic music

Another Purcell ode, *Hail, Bright Cecilia* (1692), which also prominently features Deller, has recently been issued by Vanguard (BG 559). This is a majestic proclamation of music's powers—Cecilia being the patron saint of music—set to the sound of ringing trumpets and emphatic choruses. I find it not quite so appealing as *Come Ye Sons of Art*, but it has admirable moments—most especially the countertenor's solo "Tis Nature's Voice," a long florid recitative that shows Deller's reedy voice to fine effect.

Russell Oberlin has paid handsome homage to Purcell in a recital of songs and arias with harpsichord and viola da gamba accompaniment (Esoteric ES 535). He puts his best foot forward in the opening selection,

"Hark, the Ech'ing Air" from Purcell's opera, *The Fairy Queen*, a radiant melody embellished with difficult vocal filigree, and dazzlingly executed. The long-breathed phrases of "Music for a While Shall All Your Cares Beguile" are also beautifully spun, and the sweet serenity of the hymn "Now That the Sun Hath Veil'd His Light" is performed with just the right degree of cool dispassion. This young American countertenor possesses a less individual vocal timbre than the inimitable Deller, but by way of compensation he exhibits a more precise technique and a more incisive rhythmic sense.

Other composers

Purcell is by no means the only composer to benefit from the countertenors' attention. Oberlin, for example, can be heard in John Blow's *Ode on the Death of Mr. Henry Purcell* (Esoteric ES 519), in a collection of troubadour and trouvère songs (*Experiences Anonymes* EA 0012), and in the

strange (to our ears) yet powerful *Notre Dame Organa* composed in the 12th century (EA 0021). Deller's many records include Bach cantatas (BG 550), collections of English madrigals (BG 553/4), and a delightful miscellany of Elizabethan folk songs entitled *The Three Ravens* (VRS 479).

They are all worth attention, but I heartily recommend beginning with Purcell, one of music's greatest masters who is only now regaining the fame he enjoyed in his own day. A quarter century ago, a biographer of Purcell could lament: "No works of his are ever given except in an atmosphere which suggests that the interest is one of curiosity, the museum-specimen view, and that the justification is mainly educational or historical." The LP record to its great credit has taken Purcell out of the museum and restored him to us with his vibrant genius at full pitch. **END**

For a list of recommended new recordings, turn to page 69.



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Home Screen

IS LUCY STILL LOVABLE?

By John Sharnik

You can't be blamed for refusing to believe those rumors that *I Love Lucy* may turn up next fall as a once-a-month spectacular, an occasional sketch in a variety show, a permanent library of re-runs, or in anything but its traditional form. "Traditional" is the right word. As a weekly half hour of noisily skillful farce, *Lucy* has been one of the people's favorites for some six years now—the favorite for much of that time—while dozens of other series in the same genre have had to struggle to survive beyond a single season. By now, most of us have come to take the Ricardo family for granted as immutable, like the expression on Ed Sullivan's face.

Three changes

Well, maybe it's time to take a new look at *Lucy* at this critical point in her career, to see if she is quite so lovable as she used to be. That's what I've been doing lately, and here's what I've found: In the unlikely event that there is anyone around who hasn't seen the show since its premiere, he could tune in next week and find no more than three real differences, none very startling. The Ricardos have a child, they have lately moved to the suburbs, and they've both put on a little weight.

All three things could only too easily happen in any well-ordered off-screen family. So could many of the week-by-week situations in the recent life of Lucy and Ricky—which is more than you can say about many other so-called situation comedy series. One evening in the current season, Lucy, rather than admit she couldn't afford it, allowed herself to be talked into ordering a load of furniture; a neighbor was doing the favor of getting it for her wholesale. That happens to be almost precisely the circumstance responsible for the presence in our house of a refrigerator that we didn't really want, along with at least two suits that I have seldom worn.

By contrast, the same evening that Lucy was overreaching herself in the furniture department, this was the plot we were asked to accept in one of the other comedy series: A publisher of advanced

experience and considerable success first rejects a book manuscript as adolescent trash, then is so charmed by the elderly lady who wrote it that he not only goes to the trouble of getting the book revised for publication but also pursues her to a remote duck blind to win her affections. Whew! Never mind what the literary old girl is doing in the duck blind. Even aside from that, the whole idea failed to stir the slightest vibrations in my own experience, and I'll bet it didn't hit home to Bennett Cerf or Alfred Knopf, either.

Not-so-suburban

But let's not push this comparison too hard, because Lucy is still capable of getting into some pretty abnormal situations herself, as well as the normal ones. I can't recall, for example, ever having had to conduct my wife through a crowded subway with a vase stuck on her head, and I don't imagine that kind of thing occurs very often in your own household. Neither are there very many women in the habit of assuming outrageous disguises in an effort to crash a barbershop quartet or a Latin-American dance team—both characteristic forms of enterprise on Lucy's part. She hasn't gone quite this far in her new role of suburban matron, but she's made a pretty good start—the day the "House and Garden editors"—a somewhat stuffier crew than the real-life ones—came out to make some pictures, her house was overrun with several hundred fugitive baby chickens.

The fact that on this show, after six years, you can still accept and laugh at even the outrageous situations is attributable, I suspect, to Lucy herself. That is, to Mrs. Ricardo as played by Lucille Ball, who perhaps more than ever manages to make the preposterous believable and the foolish genuinely funny.

Miss Ball has been discussed extensively as a talented clown, and she is certainly that. In the art of hilariously broadening a routine greeting or a simple facial expression, she has no challengers on television, except possibly Nan-

(Continued on page 41)



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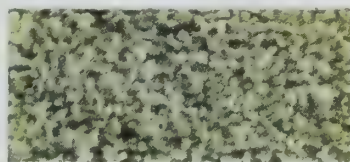
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Home Screen

(Continued from page 32)

ette Fabray, a comedienne whom I once saw run the gamut from doting acquiescence to supreme indignation with a single fixed smile.

The artful snicker

Miss Ball gets what must be the absolute maximum range into a line like this: "I think it's a wonderful evening to just sit around and have a few laughs—ha, ha! (No response.) A few chuckles? huh, huh. . . . A snicker? (She lifts the corner of her mouth)." She can take a mushy custard pie full in the face with the best of vaudeville comics. Although age has slowed down the pace of sheer physical exertion somewhat, everything on the Lucy show is still played so broadly, in fact, that Weber and Fields could probably step into the script without disturbing the Ricardos' suburban routine in the least. It is full of shrill screams, wildly rolled eyeballs, and strong men keeling over in a faint at the mention of the price on a woman's new hat. And when Lucy sets about to produce a typical suburban breakfast, she doesn't just burn the toast and overcook the coffee—she runs a match down a strip of bacon, breaks a raw egg over it, and spoons a cupful of mud up from a flower pot.

Miss Ball performs all this horseplay as dexterously as ever, but I think it's time to give a little more attention to another side of her characterization—one that has become even more substantial over the years. That is the convincing portrayal of a woman who—however harebrained, sharp-tongued and prone to all sorts of mortifica-

tions—remains credible and sympathetic. The flung pie never seems to topple her from the comic into the merely vulgar; you can watch it without embarrassment. The acid tone never seems vicious; with utter impunity, as far as her audience is concerned, she can introduce one couple to another with whom she has just had a quarrel: "Our friends, the Mertzes. Our enemies, the Ramseys." Underneath all the custard and the costumes, she remains basically an attractive and desirable woman, believably stirred by real emotions—loyalty, resentment, boredom, wifely affection, motherly pride.

Our debt to Lucy

This, you'll have to admit is a pretty rare phenomenon among TV heroines. Among television families as a whole, the Ricardos are likewise rare. Almost everywhere else we are confronted with that old stereotype of a household in which the immature husband must be rescued, week after week, by the relative competence of his wife and children. We are in Lucy's debt for having upset this silly convention without having merely reversed it: Ricky isn't free of foibles, himself, and Lucy, for all her escapades, is much more than just the standard delayed adolescent in female get-up. She's a substantial, highly individual adult, comically exaggerated.

This is something not easily to be relinquished. Whatever may or may not happen to the Lucy format, come fall, I trust that Lucy will remain her old lovable self.

END

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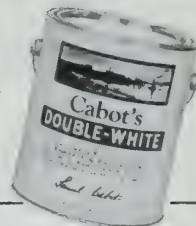
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Art

IS MODERN A

Just as everybody is getting more or less used to the idea that abstract and non-objective art are here to stay, they may be on the way out. Well, not all abstract art, of course—and maybe not all the way out. But at two recent major exhibitions, one in the Mid-West and the other in New York, there was irrefutable evidence that the "drip-school" type of abstract painting made famous by the late Jackson Pollock (and appropriated, with major or minor variations, by thousands of other artists) may soon be a thing of the past. The signs are that the bristling wireless antennae type of wrought iron sculpture may go with it.

The Mid-West story came out of Urbana, Ill. The University of Illinois, which for some years has presented important shows of present-day American art, announced that its 1957 round-up, "in recognition of a growing trend away from the completely non-objective", was more representational than it has been for a long time. How far the trend had grown was indicated by the appearance on the list of exhibiting artists of the name of that doughty old-timer Sir Jacob Epstein, once a controversial figure himself, who only last summer told me that sculptors who avoided the human figure were "jackanapes and charlatans merely devising machinery and constructions in which they seek for novel effects." Keeping him company on the roster of exhibitors was Charles Burchfield, a veteran water-colorist equally famous for his lugubrious views of American cities and for his lyrical landscapes.

New York, too

The New York story came out of the Whitney Museum of American Art, which for several years has been more than hospitable to some of the most extreme forms of abstraction, works by artists of the so-called "action" school whose credo has been that the act of creating a work is more important than the work itself. The Whitney in March presented an exhibition called "Young America," consisting of paintings, drawings and sculpture by artists under 35.

It was the Illinois situation all over again. Gone was the emphasis on huge, monotonous pictures dripped, tossed and dragged into being by artists holding that their materials, their techniques, the very act of expression—with-

out a prior idea or feeling to expressed and without a plan form to express it—are automatically something of value.

More than half the items view at the Whitney were still abstract, semi-abstract, or surrea and perhaps to the visitor familiar with art developments around the world within the decade they probably looked fairly weird. But they represented nevertheless, an enormous change in direction. This was abstract work carefully organized and controlled, by men and women whose intention was not only to make beautiful pictures but poetically and imaginatively to communicate their reaction to human relationships to their environment. The titles of the works were a giveaway. Among them were *Crixfion*, *Resurrection*, *Prometh*. Last year titles like *Interpenetration of Space*, *Vertical*, *Two*, *cles*, *Three Blues* would have been the rule.

Still elusive

Now the artists were still long way from the obvious, illustrations of images so common in art 20 or 30 years ago. Most of the forms still eluded immediate even eventual identification. They were vague shapes of memory, dream, of suggestion and shadow. But their very elusiveness, as they convincingly denoted an idea or mood, made them more provocative. The important thing about these new abstract and realist pictures was that they were the product of craft, control, and emotion.

The second big surprise at the Whitney exhibition was that more than a third of the works were frankly expressionist, in that the artists used the human image however stylized, to communicate their strong, trenchant reaction to the world as they observe it. A single artist in the show worked in the fastidious, meticulous, extremely delicate vein known as "magic-realism" because it reacted beyond the mere recording of served reality to project overtones of suspense or emotional tension.

Now it might be said that the complexion of the Whitney survey of young American art is an accident, the reflection of the possibly temporary mood or point of view of the museum authority assembling the show, that other works, even by the very same men and women, would add up to something different.

BECOMING MORE HUMAN? By Emily Genauer

ing quite different. Only it isn't e. The museum asked the artists indicate their current thinking. Their answers, published in the ow catalogue, reveal that their rks proceed from the deepest viction.

Only a few years ago most art- talked and, certainly they rked, as if art had not existed at before Kandinsky began paint- non-objectives around World ur I. But in the Whitney cata- ue one of today's artists cited ya, Velázquez, El Greco, Rem- andt and Titian as his special mirations; another singled out rmeer, Piero della Francesco, olo Uccello and Tiepolo. A ulptor mentioned the Eryp- ns. One painter spoke of the ole and mythology as providing n with material, and another d he draws on literary and his- ical subjects "in an attempt to ate a more readily apparent rallel image to a moral and ical evaluation of our era." e human figure "in anticipa- n of death and in resurrection" s the preoccupation of another ist. Still another summed up he whole new approach by saying

that, like most of the other ex- hibitors, he used to do abstrac- tions, "but now, it seems to me, this kind of art concerns itself with itself a bit too much—a manipulation of language for its own sake."

New discipline

So now it looks as if we are out of the woods and into a clear- ing at last. Artists will not forget the new freedom, the new rhythms, the new forms and processes learned in the decade when they painted in dread that a strong draft of reason, discipline or so- cial purpose might blow out their pure flame of untrammelled genius. But the prospect is that there will be no more obfuscation for ob- fuscation's sake, no shock for shock's sake, no paint for the sake of—well, only the paint-sellers.

What has brought about this agonizing reappraisal, this new seriousness of purpose, this look- ing backward to tradition and the old masters, this looking forward to social responsibility? One ex- planation, probably, lies in the fact that so many young painters

have been studying in Europe on fellowships or the G. I. bill (12 of the 30 artists in the Whitney show reported such study). There, liv- ing among the works of the old masters (and, for that matter, in daily contact with European mod- ern artists who, instead of despis- ing tradition, use it as a jumping- off place for their own experi- ments), they became aware of how they had short-changed them- selves. They had taken their noble profession and used it to make of themselves interior decorators, rather than poets.

A new beginning

Perhaps, too, the change came about because it is in the nature of young talent inevitably to revolt. A decade or so ago the revolt was toward improvisation and against monotonous, competent, represen- tational renderings of the Ameri- can scene as done by Grant Wood, Thomas Benton, etc., and against endless bitter commentaries on a war-torn world. Now the revolt is a swing away from improvisation and automatism to a new concern with content and communication.

This should give our story a happy ending, because it promises to be the beginning of something healthy and vital in American art. But I am a hard one to please and there are many like me. What of the artists who do not want to save souls or society, who are content merely to put beautiful shapes and colors together? They ask of us only that we look at their pic- tures if we can spare the time, and buy them if we can spare the money.

So let us not revolt to the point where the artist who does not want to paint the Bible, or mythology, or history, or a moral and ethical evaluation of our era will be as thoroughly and miser- ably on the outside looking in as were those artists who have re- fused in the past half-dozen years or so to paint drip-school abstrac- tions. Because if that happens I and others like me will set about organizing a new revolt against the present revolt against yester- day's revolt. What we will be for will be open-mindedness—open- mindedness to all kinds of art created out of love, poetry, imag- ination and skill. END

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Antiques

QUESTIONS

This column is devoted to questions about old things. Letters will be answered either on this page or by mail. No attempt at evaluating antiques will be made. One question to a letter, please.



I would like to know the history of this melodeon manufactured by B. Shuninger, New Haven, Conn. C.H.M.—Butler, Pa.

The melodeon, a reed organ instrument with pedal-operated bellows, was introduced into this country about 1825. From the style of the case, yours was made about 1860. B. Shuninger, of Chestnut and Chapel Street, New Haven, was in business from 1850 and incorporated in 1861 with a New York branch. The firm took prizes with its pianos at Paris in 1878 and Rotterdam in 1883.



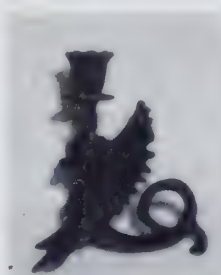
Can you tell the age of my pair of vase-lamps by this mark? L.W.H. Ogdensburg, N. Y.

The mark is a rebus for the Katzhütte (Cat's Hut) factory at Wallendorf, Thuringia, Germany. The vases were made after 1890.



This serving dish, which has a hot water compartment and a roll top, was bought in England and is decorated with palm trees. Can you place it? D.M.T.—APO San Francisco

Your revolving tureen is electro-plated nickel silver, made by Atkin Brothers at Sheffield, England, and is a Victorian invention.



What can you tell me of this iron candle holder? Y.W.—Punxsutawney, Pa.

Fanciful bronze candlesticks like these were produced in 16th century Italy. I could not tell you anything more definite without examining the candle holder.

ANSWERS By Felicia Marie Sterling



My great-grandfather bought a used wooden works clock in 1843. Can you tell me its history and age?

W.P.C.—Covington, Georgia

Your clock is a New England type (probably Massachusetts) 1830-35.



My white china has cups without handles and is decorated with a pink design in the center of the saucers depicting three persons gathering blossoms. The rim has clusters of berries interspersed with a center motif. The mark is pink. Can you tell me anything about this ware?

J.R.L.—Bethlehem, Pa.

The mark has not been traced, but without doubt it is a variety of transfer-printed Staffordshire ware dating in the 1830s.



These chairs are a type found in many of the old homes in Hawaii. Could you give me some idea of their origin? J.C.W.—Honolulu, T.H.

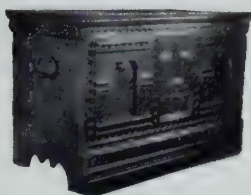
These represent a Pacific Islands version of the English Sheraton. This style appeared in the Philippines about 1830, and presumably was carried to Hawaii.



Can you please identify the gravy boat in the enclosed snapshot? There are no identifying marks.

B.F.—Paterson, N. J.

The gravy boat is a design of 1810-20, very probably Paris porcelain. Look for a script initial traced in the glaze, on the bottom, before firing.



The front of our paneled oak dower chest bears a Spanish name and the date 1717. It is reputedly of English origin. We welcome your opinion.

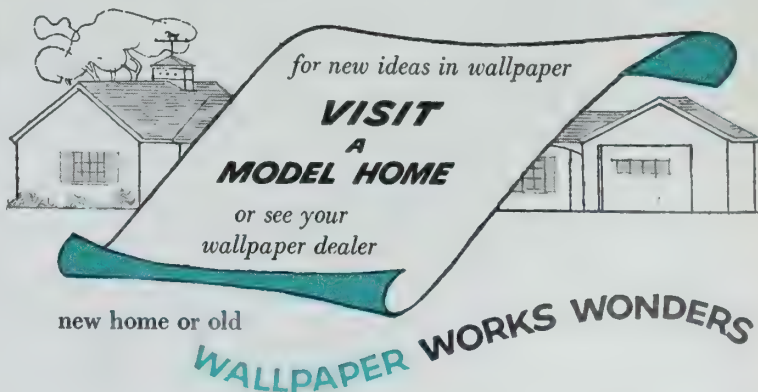
K.H.G. Jr.—Villanova, Pa.

This chest is probably of Spanish origin. There are several possibilities in placing it but an interesting and a not unlikely one is that it was a souvenir from Gibraltar, which was taken over by the British in 1704.



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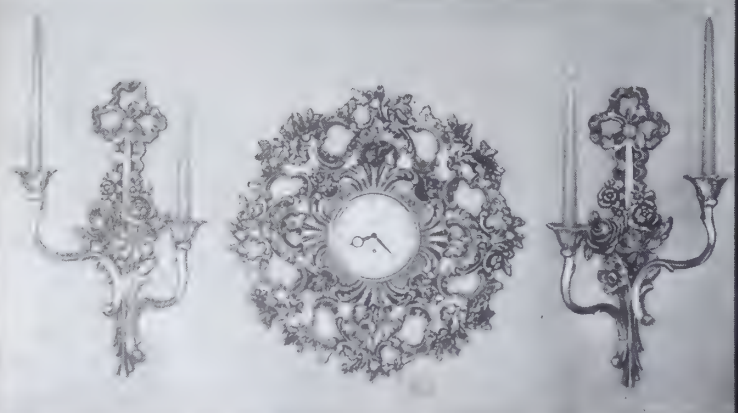


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Antiques

(Early American Glass—
Part II)



FOUR EXAMPLES OF LACY SANDWICH GLASS OF THE 1830s

MOLD-BLOWN AND PRESSED GLASS

By Gregor Norman-Wilcox

The artless charm of early free-blown glass, which we discussed last month, could not compete with the economy of labor-saving technology, and the glass blower's skillful hand and practiced eye gave way to the metal mold. From this advance toward mass production came four principal categories of glassware which we will consider here.

The first use of the hinged piece-mold was to make bottles, and from the late 18th to mid-19th century bottles were the principal output of many American glass-houses. Blown bottles varied in size but molded ones had a uniform capacity—thanks in good part to the Quakers, who had stoutly agitated for standard measure in the sale of goods. Pint or quart bottles from molds held a truthful pint or quart. Sets of square "case" bottles for gin or rum exactly fitted their wooden chest. Molded snuff bottles carried a printed label; medicine bottles showed raised lettering; great glass demijohns came in a woven "covering and casing with flagg, rushes and straw." Flawed green, olive, amber and aquamarine were popular colors, but clear glass and dense black were, too. Great variety of ornamentation was possible. The design or lettering was cut into the walls of the bubble of soft glass as it expanded to fill the mold.

Historical Flasks

For collectors the mold-blown whiskey flasks of 1810-50 are

among the most satisfactory glass. From half-pints to quarts, in the usual colors, or rich sapphire or amethyst, these Historical Flasks (so the whole group is called) have been eagerly sought. More than 400 subjects and variants were produced by 1850. Around 300 flasks (from the McKearin Collection of 2,000) were discussed in the handy catalogue *American Historical Flasks*, published for the 1953 exhibition at the Corning Museum of Glass.

Flasks with the maker's name in the bottles are scarce. Lucky is the person who comes across a Henry Clay portrait with "BALTIMORE X GLASS WORKS", the Franklin bust with "WHEELING GLASS WORKS", the Washington/Eagle flask lettered "KENSINGTON GLASS WORKS, PHILAD". As early as the 1820s there were bottle makers in Keene, N. H., in Coventry and East Manchester (the Pitkin Glassworks) in Connecticut. "Doctor" Dyott's factory in Philadelphia, at Vernon, Oneida County, N. Y., in the Pittsburgh area, and at Mantua and Zanesville in Ohio. The decorations they put on bottles included pictures of presidents and statesmen, military heroes, such celebrities as Jenny Lind in 1850. The cornucopia or sheaf of rye symbolized agricultural plenty; in the 1830s ships and railroads were reminders of expanding commerce; Masonic emblems were seen from 1815-30; eagles and other patriotic devices were constant favorites. Sunburst designs were probably the earliest, scroll or "violin" flasks the most plentiful, bottles

marked "Pike's Peak or Bust" (made from 1859 into the '70s for the gold-rush) the latest and least imaginative.

Blown Three-Mold

Made through almost this same period (about 1815-40) was a related type of glassware called Blown Three-Mold. It was *blown* into a hinged 3-part mold. It was not the same as the later *pressed* glass which frequently shows three hairline mold-marks. The Blown Three-Mold probably originated at either Keene or the South Boston Glassworks (1812-23), and soon appeared at the Sandwich factory (1825-88) on Cape Cod, Coventry (1813-48) and the Mt. Vernon Works (1810-44) at Vernon, N. Y. In the 1820s the Ohio glasshouses of Mantua and Kent produced it.

If the carriage trade demanded imported fine cut-glass, Blown Three-Mold satisfied leaner purses. It lacked the expensive glitter, but its "quilted and ribbed" designs (blown in full-size molds and finished-off by hand) resembled the sharp fluting and pol-

ished diamond-cutting seen in Anglo-Irish glass of the Regency period. About 150 patterns and variants appeared, including a family of coarser scrolled designs called the Baroque group. Decanters ranged from toy to quart



EAGLE FLASK, PINT SIZE, YELLOW-GREEN GLASS MADE ABOUT 1825

size. There was every sort of cups, mugs and tall "flip" glasses, plates and dishes, sugarbowls and flaring celery vases, salts and inkwells—even cups for birdcages. Most of this thin-blown ware was clear flint glass, but in a collection the

variety of forms and patterns gains interest from the occasional use of delicate colors, wistaria and amethyst, pale citron or canary yellow, glowing sapphire or aquamarine, and dark accents of amber and olive-green.

Pressed Glass

A simple hand press long had been used for making bottle stoppers, the square feet of wine-glasses, square plinths of standing fruit or punch bowls. But the glass-pressing machine for economical mass production was a Yankee contribution of the latter '20s. Improvements on the iron or brass machine with a mechanical plunger multiplied, and before 1830 a dozen furnaces from New England to the Pittsburgh area had turned to making this inexpensive and attractive ware.

All credit now passed to the designer and moldmaker. Though we may sigh for the gentle qualities of handblown glass, no one can deny the charm of this factory-made product with its brilliant stippling, its endless repertory of lacelike designs. Mostly of

clear, bright metal but also in colors, or in fiery opalescent glass, the types are amply represented in a little catalogue *Pressed Glass of the Lacy Period, 1825-50* (Corning Museum of Glass, 1954) or in Chapter VII of McKearin's *American Glass* (1941).

Overshadowed by the prestige of Sandwich, other names of the early 1830s got less notice than they deserved—the rival New England Glass Co. (Cambridge), the Providence Flint Glass Manufactory, John L. Gilliland's glass-

(Continued on next page)



SUNBURST DECANTER, SANDWICH INK-WELL, KEENE PITCHER OF THE 1820s



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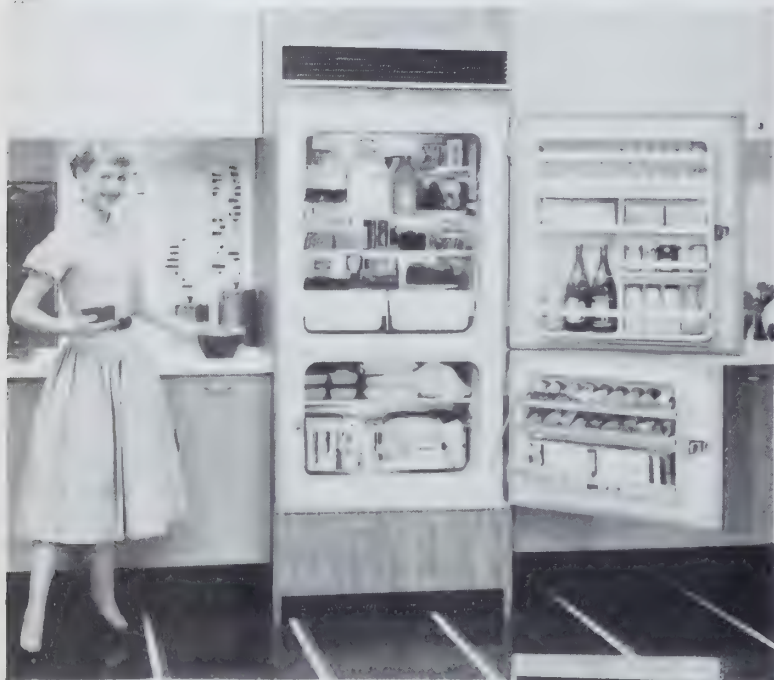
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Antiques

(Continued)

house in Brooklyn. In this same time, enterprising Midwestern firms (Curling or Bakewell's at Pittsburgh, Ritchie or Sweeney at Wheeling) produced similar ware that earns increasing recognition as years pass.

Much of the lacy glass cannot be assigned to particular sources; moldmakers supplied the needs of various factories, repeating whatever patterns were most in favor. Nor should anyone scorn this ware because its original cost was counted in pennies—notice a Princess Feather compote in amethyst color that at the recent Dr. Curtis sale fetched \$1,000!

Pattern-Glass

Business depression in the late '30s put glassmakers on a search for new products to stimulate sales. Pattern-glass was the happy answer, a pressed ware produced in enormous quantities during the half-century after 1840. Lacy patterns now gave way to bolder ones, made in whole table services to match. At its best pattern-glass is handsome stuff; at its latest and worst it is better not described. Of countless patterns, the most popular were widely pirated. Ruth Webb Lee's *Early American Pressed Glass* (1931) recorded over 300 patterns and the list has been greatly extended.

All the designs had names—Ashburton, Bigler, Excelsior, Argus and Thumbprint among those made from the 1840s to '60s, joined in the '50s by Bellflower, Ivy, Grape, Ribbed Palm. Cable marked the completion of the Atlantic Cable in 1858; Lincoln Drape, of course, dated from the Civil War. Hamilton and Horn of Plenty belonged to the 1860s, followed in the next decade by Lion, Three Face, Westward Ho.

Brilliant lead-glass was largely displaced by the cheaper lime-glass formula in the mid-60s. Marbled or "slag" glass became popular in the 1870s, and white or "milk" glass in such patterns as Sawtooth or Blackberry. Other names of this later period were Hobnail, Thousand Eye, Shell & Tassel, Daisy & Button, many appearing in either clear glass or

colors. The Glasshouse Strike of 1888 closed the Sandwich factory forever, but pattern-glass flourished elsewhere; cheap grades in fancy designs were given as premiums well into the present century.

The Glass is Always Greener . . .

Our separation of glass into blown and molded wares, a distinction concerning only the way the article was fashioned, takes no account of various decorative techniques which afford the collector endlessly extended opportunity.

In their surface ornamentation, American glasswares might be painted with colored enamels, gilded, engraved, richly cut. The "Mary Gregory" painting of children's figures came from an unbroken 600-year tradition of European enamelwork. Copper-wheel engraving followed the noble example of 18th century German and English engravers; cut-glass, which took decorative advantage of the refractive properties of glass itself, was a worthy grandchild of Anglo-Irish glasscutting.

Nothing has been said here about specialization. Of glass cup plates, for instance, there are over 1,000 designs and variants with a numberless following of collectors. Bottle and flask collectors are an equally eager fraternity, some devoted to one specialty like Pitkin flasks or bitters-bottles. Glass paperweights have become a rage, as witness the \$4,000 paid last year (the Laing sale) for one St. Louis salamander weight. No wonder there is a Paperweight Collectors Association and a growing list of books about paperweights.

Momentum alone carries collectors into young fields, some scarcely older than this writer—colored "Art Glass" such as Amberina or Peachblow, the darkly glowing Tiffany Favrite, even the dazzling cut-glass of 50 years ago. Every sort has its loyal following. The joys of search almost equal the delight in finding, and this constant renewal of pleasure assures ever-broadening scope to glass collecting. **END**

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An extra incentive to visit New York's UN Building in April is a show of art by UN Art Club members and noted contributors (including Noel Coward and TV's Maggie McNellis). Visitors may win a painting. Proceeds go to the Children's Fund.



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So, if you're missing all the comfort, quiet, warmth, safety, beauty and easy care of carpet, don't delay. Start enjoying your new carpet now — and enjoy it for many years to come. Read the helpful information on these pages and then let your store help you select and buy the carpet you really want.

How much do you think it costs to carpet a room like this? As little as \$6 to \$10 a month is all it costs for a full, room-size rug and rug cushion. Wall-to-wall carpeting is only slightly higher.



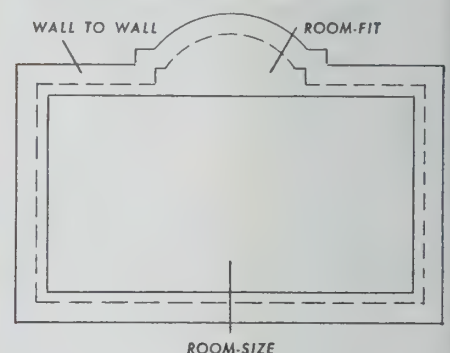
Which carpet do you prefer? Whatever kind of carpet you want, you can get today. Here are just eight of the hundreds of combinations in color, texture and style: the rose and pale green carpets at left are

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To decide on your carpet color and texture, consider the other colors you're using and the amount of wear your carpet will get. Then let your store help you choose.

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Whether you choose wall-to-wall carpet, room-fit carpet or room-size rugs is a matter of your own taste. Room-fit carpet has all the luxurious appearance and the same ability to unify irregularly-shaped rooms as wall-to-wall carpet. In addition, it allows a border, if you prefer to have some floor showing. Both room-fit and wall-to-wall carpet are cut from standard widths of 9, 12, 15, and 18 feet. Room size rugs come in standard sizes such as 9 x 12 and 12 x 15.

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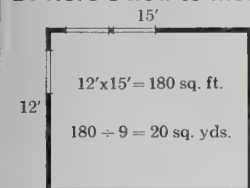
sculptured, the gold is a twist and the smoke grey and charcoal is a shaggy loop. Next is a floral, then a green lush cut pile, and a beige tone on tone. Finally, a black and white tweed.



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is to buy carpet:

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measure the length and width of your room in feet. Then multiply to get square feet and divide by 9 to get square yards. (See diagram above.) Then multiply square yards times the cost per yard.

This will give you a reasonably accurate estimate of what your carpet will cost. Padding, and installation of wall-to-carpet, are extra.

Your store will be happy to take exact measurements which allow for any irregularities and quote you a complete price in advance — with no obligation to you.

4. How to choose the carpet that's best for you

When you're choosing your carpet, let your salesman help you. He's trained to know which types of carpet best serve your particular requirements. In addition, his decorating knowledge can be most useful in helping you decide the color and type that will do the most for your decorating plan. Most stores will come to your home with samples to let you select your carpet where it will be used. Take advantage of this service to make it easy for you and your family to choose the right carpet for you.

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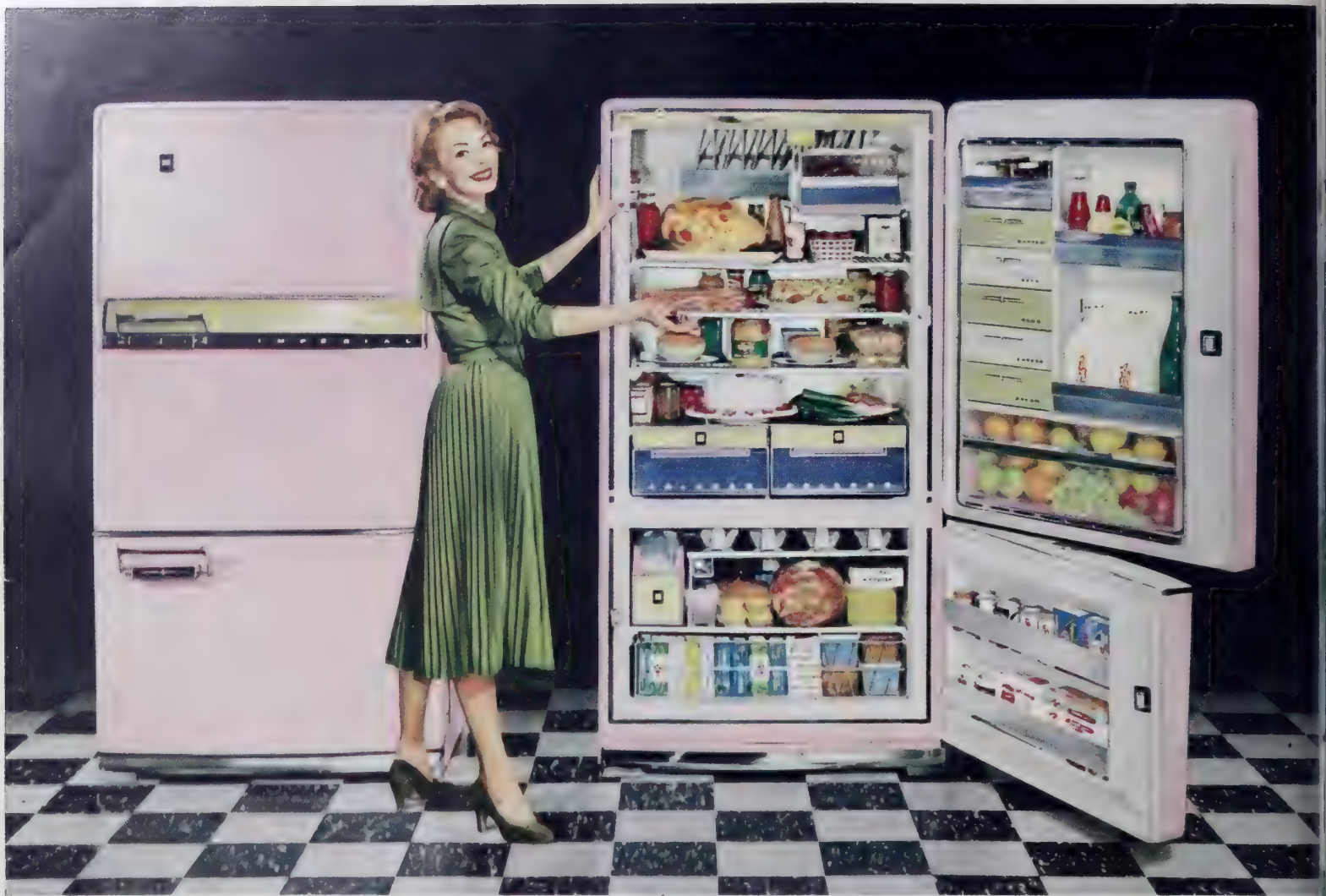
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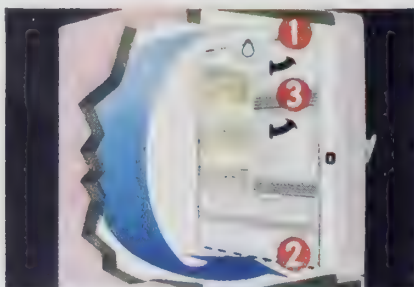


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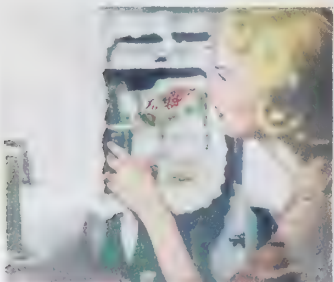
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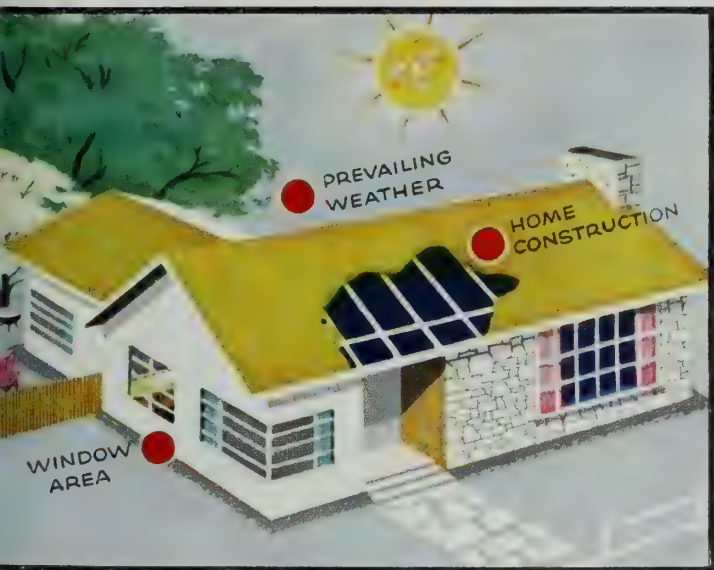
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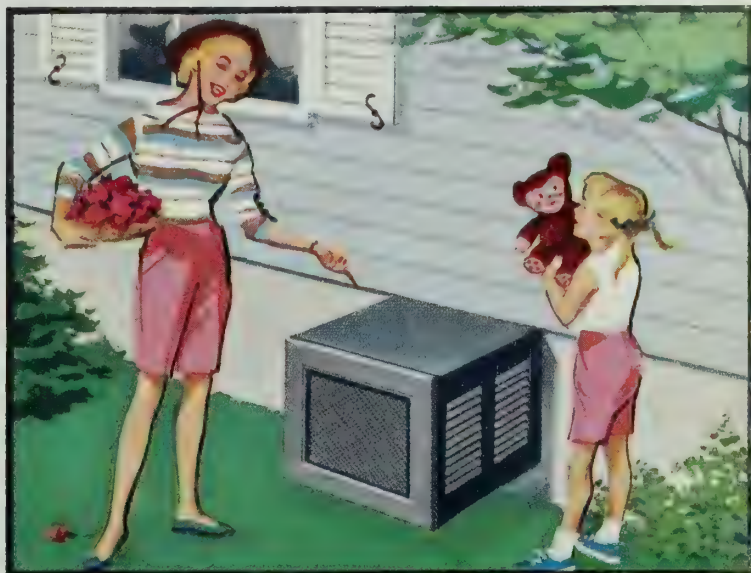


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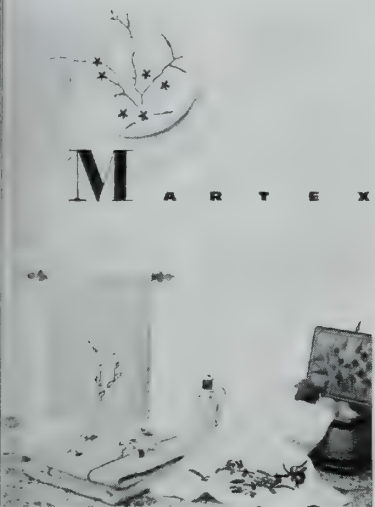
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Peoria, Ill. . . . P. A. Bergner & Co.
Pittsburgh, Pa. . . . Boggs & Buhl, Inc.
Pittsburgh, Pa. . . . Kaufmann's
Pittsfield, Mass. . . . England Brothers
Pottstown, Pa. . . . The New York Store
Providence, R. I. . . . The Shepard Co.
Reading, Pa. . . . C. K. Whitner Co.
Riverside, Cal. . . . Rouse's
Rochester, N. Y. . . . E. W. Edwards & Son
Rochester, N. Y. . . . B. Forman Company
Rochester, N. Y. . . . Ridge-Culver Branch
Rochester, N. Y. . . . McCurdy & Co.
St. Paul, Minn. . . . The Emporium
St. Paul, Minn. . . . Schuneman's
San Diego, Cal. . . . Marston's
Savannah, Georgia . . . Leopold Adler Co.
Schenectady, N. Y. . . . H. S. Barney Co.
Scranton, Pa. . . . Cleland Simpson
(The Globe Store)
South Bend, Ind. . . . Wyman's
Springfield, Mass. . . . Forbes & Wallace Inc.
Springfield, Mass. . . . Albert Steiger Co.
Syracuse, New York . . . Day Brothers & Co.
Toledo, Ohio . . . Lasalle's & Branches
Trenton, N. J. . . . Nevius-Voorhees Co.
Trenton, N. J. . . . Yards, Inc.
Virginia, Minn. . . . Ketola's
Washington, D. C. . . . The S. Kann Sons Co.
Washington, D. C. . . . Woodward & Lothrop
Wilkes Barre, Pa. . . . Bergman's
Wilkes Barre, Pa. . . . Isaac Long
Youngstown, Ohio . . . The G. M. McKelvey Co.

Letter from Paris

Prepared by the Editors of

MAISON & JARDIN

Twelve years have passed this May since VE-day, and by way of putting a period to a long chapter, the French Ministry of Reconstruction has retired as a major government department to become a mere secretariat attached to the Prime Ministry.

In this time 1,849 separate communities have cleared away the rubble of war; 55,000 public buildings and 620,000 industries or businesses have been put back in the running; 1,300,000 home owners have been compensated for damage. It has been a long field day for architects and engineers. In each city certain devastated blocks were confided to an architect; he worked under supervision of a big gun of the Ecole des Beaux-Arts, responsible for a cohesive plan. Naturally there has been a lot of argument, a lot of politics, a certain amount of graft and inefficiency, but the results are on the whole honorable, and of vast moment for France's future.

Terrific luck

This planning of each reconstructed town will decide its ability to cope with 20th century industrial development, the paralysis of traffic, growing populations. Regarded in cold blood, and without thought of human suffering, it was terrific luck that some of France's ancient cities—with their tortuous streets, overcrowded tenements, deficient drains and utilities, non-existent open spaces—were destroyed; picturesqueness is a quality more appreciated by tourists than by residents. Thanks to the bombardments, Havre and Brest, for example, are today beautiful modern communities.

France's war-time property damage (a total of 14 billion dollars) occurred in two distinct parts. First, in May 1940, the Stukas dive-bombed the retreating French Army, along with several hundred thousand refugees, on highways that led through city and village streets. This laid waste the entire central sections of towns such as Gisors, Beauvais, Les Andelys. This period ended with the dynamiting of the Loire bridges by the retreating French and the ruin of large quarters of the riverside towns by dive-bombers, artillery, and fire.

There was a lull in the destruction during 1941 and 1942, but when Allied air power over-

took the Germans in 1943, our raids, aimed first at ports, railway yards and stations, shifted to factories. In 1944, anything became a fair target. After the invasion, our tanks flushed out the Germans, street by street.

The reconstruction planning also fell into two stages. First, a commission formed by Vichy in 1942 worked for three years drawing up projects. The poor French architects, deprived of all materials, could do no actual building but were glad to make plans for the central sections of Amiens, Gisors, Beauvais, Les Andelys, Orleans, Gien, Tours, Saumur among others, and also for the localized damage in towns like Senlis, Vernon, Pontoise.

The spirit of the Vichy government was ultra-conservative and on the whole their effort was to preserve the general prewar character of a city. The plans called for "noble" materials—limestone, slate, granite, brick—for building facings, with little visible concrete, metal or glass. Apart from any aesthetic reasons, this approach was justified in most cases, because the 1940 destructions were not total. Certain structures, and especially the medieval or Renaissance buildings of massive masonry, were damaged but not wrecked. Since these were precisely the ones that the Art Monuments Commission sought to preserve, the effort was to put back the chipped pieces of ancient churches and guild halls, and to build around them in a style that would not clash.

Better than ever

Some of the results are outstanding and maintain the legend of the beauty of the French provincial towns. Disencumbered of absurd 19th century additions, many, in fact, are very much improved.

Orleans is an example. The business section, with a few outstanding public buildings and churches preserved and brought into focus by careful planning of adjacent structures, with white limestone buildings of nearly uniform height, with arcades over the sidewalks, with slate roofs, with windows uniformly glassed with small panes, is as attractive and efficient an urban group as will be found in Europe today.

The most picturesque of the
(Continued on page 59)

PLANNING A NEW HOME?



Let this **MODERN Electrical Protection** end forever the nuisance of blown fuses

In planning your new home (or when modernizing the wiring of an old home) be sure you include a Cutler-Hammer Unit Breaker. Then when an overload makes lights blink out, you need only reset a little lever that has snapped out of position . . . and service is restored. No hunting fuses, nothing to replace, nothing to buy. So simple and so safe a child can do it.

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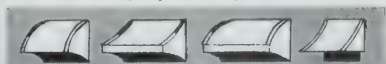
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Here shines forth the traditional beauty of line and form, the warmth and hospitality of a genuine human feeling for "livability". . . and ageless understanding that styles may change, but true aesthetic values go on forever.

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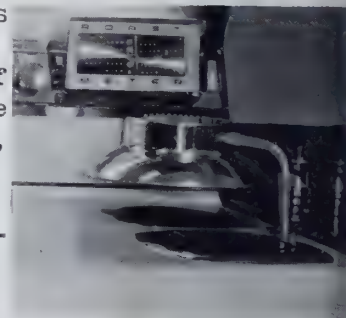
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H&G's Newsletter

WHAT'S IN STORE FOR YOUR HOME:
NEW PRODUCTS, IDEAS AND TRENDS

Marking the 350th birthday of the first English colony to survive in America is the 1957 Jamestown Festival, launched officially April 1. For the occasion, an entire settlement has sprung up on the original grounds where visitors may see reproductions of the colonists' three small sailing ships, palisaded fort and thatched glass factory. Costumed players will re-enact the settlers' story in open-air dramas.



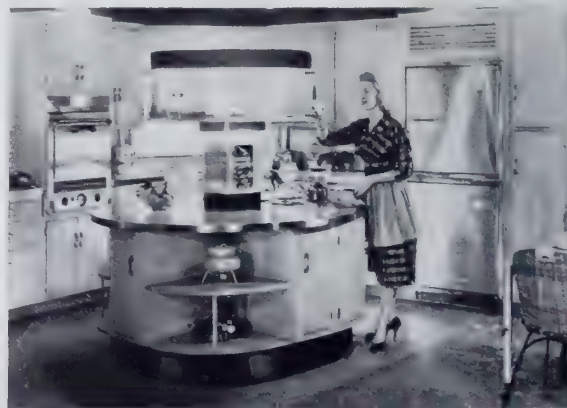
SMOKE STOP
Write Jamestown Festival, Travis House, Williamsburg, Va. Smoke stop, an attachment on four new Philco ranges, swivels to cover pans and reduces cooking smoke and odors by electro-chemical action. Twenty blades inside the lid of a vegetable peeler just brought from



VEGETABLE PEELER

France pare skin paper-thin from vegetables, fruit. Abrasive action does the work as handle is cranked. Vegetables are in water in the covered unit. Mouli Mfg. Corp., 91 Broadway, Jersey City, N.J.

Lazy Susan kitchen center shown recently has island cooking and mixing unit and two levels of storage revolving on a cylindrical core. Controls for built-in mixer and four electric surface cooking units are in the upper section. Custom made by Coppes, Nappanee, Ind.



REVOLVING KITCHEN CENTER



MINIATURE GREENHOUSE

Fluorescent-lighted cabinet designed by Hanson Clock Mfg. Co. (1220 Eleventh St., Rockford, Ill.) is a miniature greenhouse for rearing and reviving plants while decorating a living room or office.....

A chemical said to be the whitest known to man has been put

to use in developing a new finish for Fiberglas marquisette curtains. Brought out recently by Owens-Corning, finish is said to have greater opacity, hence greater power of reflection.....

The first all-steel exterior entrance door designed for the home has been introduced. Insulated and resistant to warping or swelling, the door is being sold in a kit containing weatherstripped steel door frame, aluminum threshold. Steelcraft Mfg. Co., Rossmoyne, Ohio.....



STEEL DOOR

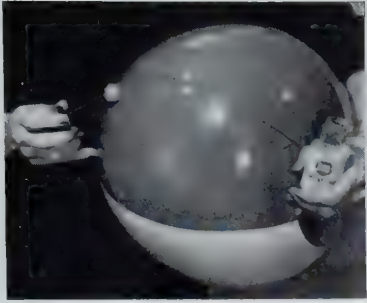
A mattress with a new filling made of Celanese acetate fiber is being manufactured by Stearns & Foster, Lockland, Ohio. The fluffy



MATTRESS FILLING

white batting resists mildew and moisture and may be had in any degree of firmness..... Simoniz Co. has combined vinyl with other ingredients to make a floor wax, with new water repellent, scuff-resistant qualities.

.....Liquid plastic repair seals tears and leaks in vinyl plastic rainwear, inflatable pools and toys. Liquid, dabbed on, resurfaces the break as it dries with a tough, transparent vinyl film. R. M. Hollingshead Corp., Camden, N. J.....



PLASTIC REPAIR

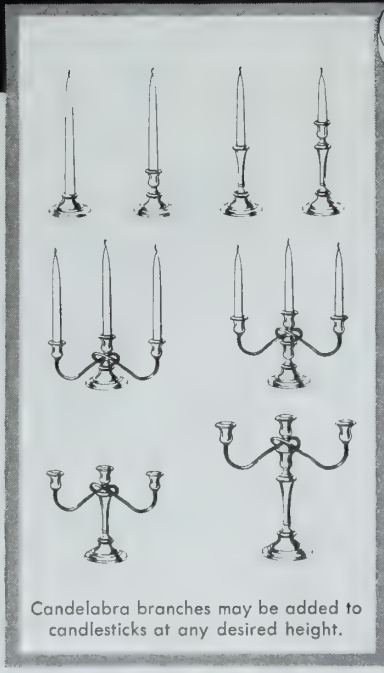
(Cont. on page 58)



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8 romantic combinations at your fingertips!



Candelabra branches may be added to candlesticks at any desired height.

A blaze of candlelight for gala entertaining—or a soft romantic glow to set the mood for a tete-a-tete ... whatever the occasion, you can arrange Gorham's versatile solid silver candelabra to create the perfect light. Use them as candelabra to dazzle a formal gathering or convert them to single candlesticks that glimmer dreamily over a quiet dinner for two.

\$82.50 per pair

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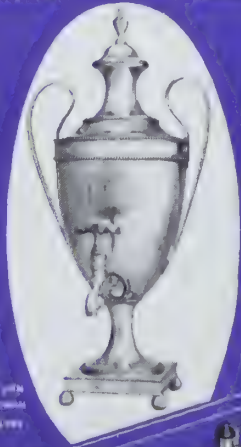
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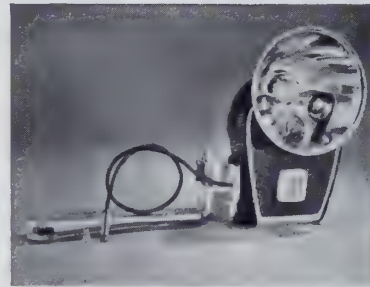
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H&G's Newsletter

(Continued from page 57)



RAPID-FIRE FLASHHOLDER

New rapid-fire flashholder put out by Kodak has rotating turret that holds bulbs enough for six flash shots without re-loading.....

A hardwood plywood produced by Nickey Bros. (2700 Sumner Ave., Memphis, Tenn.) has a tough protective coat that stands up to spots, spills, crayon scrawlings, does not cast surface glare; is a possibility for paneling playroom walls...New plastic grout stripping

laid between wall tiles during installation keeps squares exactly one-tenth of an inch apart, covers paste filling with a surface that can be wiped clean. Art-



PROTECTED PLYWOOD

crest Plastics Co., 255 West 79th St., Chicago, Ill.....A new instant paving material developed in collaboration with Shell Oil Co. needs no mixing or heat-

ing. Pour it over area to be surfaced, rake it out and roll smooth. 100 lb. bag puts one-inch cover over 9 square feet. Sicilian Asphalt Paving Co., 130 William St., New York, N. Y....



PLASTIC STRIPPING

.....Martex has inscribed a new group of

terrycloth towels with playful designs and packaged them for children like big picture books. Wellington Sears, 65 Worth St., New York, N.Y.



PACKAGED TOWELS

Letter from Paris

(Continued
from page 55)

ville d'art restorations is probably in Gien, farther up the Loire from Orleans. There the local style was not in stone, but in brick, and the period was late Renaissance. Tall, very narrow dwellings line the wharves along the Loire, dominated by the great rose-colored chateau of Anne de Bretagne on the bluff behind. The houses were rebuilt in reinforced concrete, with good interior planning, but the façades are alternately in white stucco and rose brick, sometimes with an interesting diamond pattern in dark brick, repeating a motif on one of Anne de Bretagne's towers. Don't miss it.

The Vichy reconstruction plans of which we have spoken were pulled out of the drawers in 1945 as soon as actual building could begin. Naturally these are the projects that today are entirely, or practically completed. Politically the young government of the Fourth Republic would like to have shelved the Vichy plans, just for new times' sake, but the august order of architects would not hear of it, and there were fresh, even more important problems to study.

The intensity of the 1944-45 destruction was vastly greater than the damage of 1940, and it

was no longer a question of blocks of wreckage but of whole cities, in which no house was left quite intact. Le Havre, Rouen, Caen, Brest, Lorient are cases at point. The reconstruction plan was little hampered by surviving monuments, and the attitude was no longer the traditional one of Vichy. The architecture "of roofs" became quickly the architecture "of terraces" and although few French designers have gone as far in the modern style as have Manhattan, Sao Paulo, or Caracas, the fresh and original solutions of this second phase of *La Reconstruction* has great interest.

On the Channel ports, such as Boulogne, Calais, Le Havre, the crowded ancient harbor sections were completely cleared for the creation of new docks and warehouses, and populations were moved to new quarters where sunny and airy apartment buildings are surrounded by greenery.

The new city of Le Havre, simple and ample in design, with great mastery of volumes and spacial relations, is the plan of the late and great architect

(Continued on next page)

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SOFAS FROM 199.

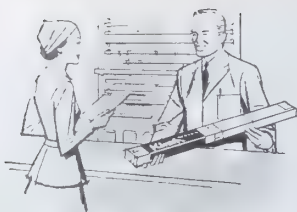
CHAIRS FROM 89.50

FOAM RUBBER WHERE IT MATTERS—in the reversible seat and back cushions. Smart contemporary styling—slender silhouettes, high off the floor. Choice of three designs in sofas, three in chairs.

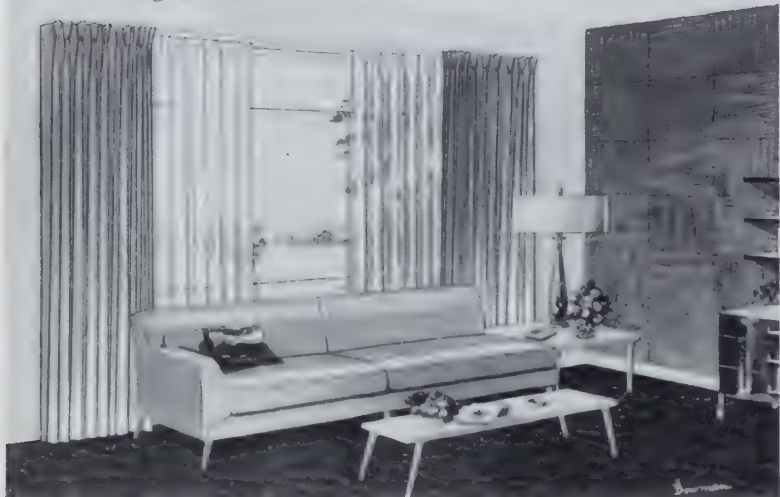
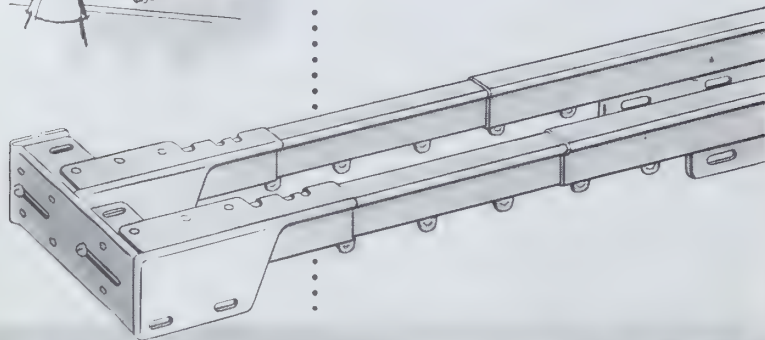
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PARIS LETTER

(Continued)

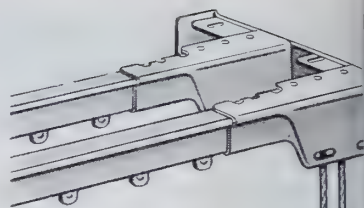
Auguste Perret. But it was unfortunately also Perret who laid the greatest egg of the *Reconstruction*, at Amiens, in the construction of an 18-story tower for which no one has so far found any use; it is impossible to heat, and has only one elevator. It houses, now, departmental archives.

The second great controversy of *La Reconstruction* surrounded Monsieur Le Corbusier's modern reinforced concrete apartment building, constructed on columns in a field outside Marseille, with a very original, not to say eccentric, floor plan. It was supposed to house 330 families who had lost their homes in Marseille, but almost unanimously they preferred to take the cash and let the apartment go. Stuck with a very expensive white elephant, the *Reconstruction* Ministry sold the apartments to other government departments to lodge their own personnel.

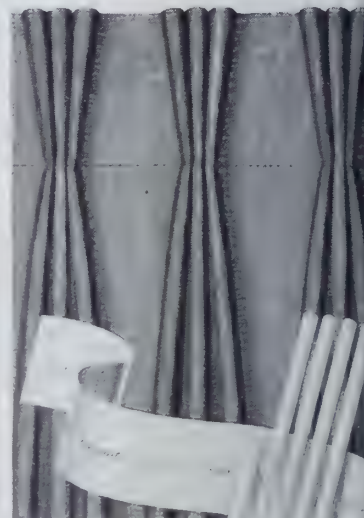
The famous, or infamous, Quartier du Vieux Port of Marseille was a victim of the war, unique in that neither the Stukas nor the Flying Fortresses destroyed it. It was blown up, house by house, by the Germans, in 1943. Ever since 1922 various French governments had tried to do something about the Vieux Port, a verminous casbah that sheltered in its warrens a formidable population of rats plus a good share of the white slave and drug trades of the Mediterranean. But always local political influences kept anything from being done. The German occupants considered it a haven for diseases, deserters and resisters. One fine January night it was surrounded by troops, the human occupants herded out, and the whole thing dynamited, except for five houses of artistic interest that had been reserved by the French Prefecture's original plan! Its 26 acres have now been rebuilt, in three-story apartment houses.

Clearing away the ruins of the dynamited casbah, the builders discovered traces of Phoenician, Phocian, and Greek habitation, and a whole unsuspected Greek theatre, witnesses to the continuity of man and his love of his city, over thousands of years. For not the countryside, but the city is always the cradle and the monument of a people's culture, and France's future visage is the one that *La Reconstruction* has given it. We think that when it has softened a bit, the tourists will again say "how picturesque" and sometimes "how beautiful!" Unless, of course, in the meantime, there's another war.

END



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BEAUTY BEGINS AT THE WINDOW

START WITH KIRSCH

Letters to the Editor

On the cover

Sir:
May I compliment you on the March cover; it is stunning. Your suggestion of the durability as well as the elegance of white is very stimulating to one who is looking for ideas that can be incorporated into a home scheme which is executed with taste, I hope, but on a slender budget.

E. R., *Madison, Wisconsin*

Sir:
Do I detect a sudden softening of the attitude of House & Garden towards the animal kingdom? I refer to the noble setter lounging on your March cover and the very photogenic pair of felines ensconced so comfortably on a chair in another living room photograph of the issue. As a person who believes firmly that "man's best friend" deserves a place in every home, I am delighted to hold the hope that maybe some of your editors feel the same way.

G. C. V., *Washington, D. C.*

Seated but servantless

Sir:
The Seated Dinner Returns (March) left me cold. I decided your magazine was apparently no help to the group who live in \$25,000-\$35,000 homes, are college educated and have small children. We love to entertain and frequently do but rarely have help except for large parties. I'm entertaining 10 at a seated dinner on Saturday—without any help! I plan to have gourmet type of food, too, but food that doesn't have to be prepared at the last minute, also cold *hors d'oeuvres*, except for some tiny meat balls kept warm in a chafing dish. With good planning I hope not to be a harassed hostess.

D. C. Y., *Orinda, California*

Sir:
Fresh Approach to the All White Table brought back memories of family gatherings and reminded me that I have some linen tablecloths stored away which belonged to my mother. I also enjoyed *The Seated Dinner Returns*. It is interesting to compare notes with other women across the country on how to entertain. The sit down dinner has never left our house and I'm so glad not to be in the minority. In fact, your hostesses have given me new ideas but the table setting has really prodded me to get out those old and beautiful tablecloths and put them into service again.

O. V. B., *Nokomis, Florida*

Chowder geography

Sir:
Hey! You'll never attain to a New England Clam Chowder THAT way! Take a look at your recipe, in the *Soup Cook Book* (January). Onion, garlic, butter, clams, *et cetera*—down to "two Idaho potatoes". What—in a *New England* clam chowder? Half a dozen of the other recipes mention potatoes; only this one specifies the state.

Geography aside, it just won't work. Idaho potatoes bake beautifully. They do NOT have the flavor of the local product (local to New England and the Maritime Provinces) when it comes to boiling and/or flavoring a chowder. Try it with both kinds, if where you are you can get both kinds, and they'll speak for themselves. Better go easy on the garlic, too, if you want the real thing; though if you insist on using mealy but less flavored potatoes, maybe you will need that extra taste. But it WON'T be the New England kind! No—I'm not a potato farmer; but I've been brought up in chowder country. And we know.

Other than that, your magazine remains a pleasure.

J. G., *New Brunswick, Canada*

The Cook Books

Sir:
I would like very much to bring my H&G *Cook Book* series up to date. Please mail me the first five and bill me or advise me how to obtain the issues I need.

I am finally getting a "kick" out of cooking and it's all due to the unusual and exciting menus in your cook books! Consequently we have had several successful dinner parties.

M. R., *Glendale, Missouri*

Back numbers of the H&G Cook Book series are available on request from Reader Service, as long as the supply lasts. ED.

Roman holiday

Sir:
How can I express my thanks for *Tales of Rome* (March); the pictures and the captions were just the kind of subject matter to enthrall the prospective tourist. I expect to be in Rome this May and view for myself the wonderful landmarks recorded by Mr. Seymour's camera. I was distressed to learn from *People in H&G* that he had been killed but I am sure that his pictures will live forever.

E. S., *Burlington, Vermont*



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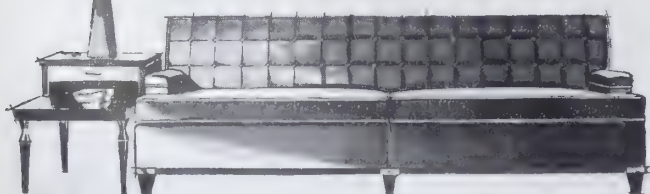
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Britain's monument to learning and eccentricity

By J. Bryan III

Matthew Arnold called it "that happy island in Bloomsbury"—and he was not a poet to squander the word *happy*. Jules Jusserand, the French diplomat and critic, said it was "enough to make a city lovable." Vladimir Soloviev, the Russian mystic, praised it as "something ideal in all respects." Thackeray was moved even higher, almost to rapture: "What peace, what love, what truth, what beauty, what happiness for all, what generous kindness for you and me are here spread out!" he cried.

Arnold and Jusserand, Soloviev and Thackeray, all were paying honor to one of the world's great libraries, the British Museum's, in London. Thackeray rushed on: "I have thanked Heaven for this my English birthright, freely to partake of these beautiful books!"—nearly six million of them by now, on 80 miles of shelves. The first books were put there for the partaking almost 200 years ago, and it will be 100 years on May 17 that readers have been partaking of them in the famous Reading Room.

Sharks and spiders

The present room is the seventh in a series that derives from Sir Hans Sloane, a secretary of the Royal Society, who died in 1753, leaving two valuable collections, one of books, the other of natural history specimens. The Government bought both collections with the proceeds of a special lottery; the British Museum developed from what one of its first trustees, Horace Walpole, called Sloane's "hippopotamuses, sharks with one ear, and spiders as big as geese"; Sloane's books, plus the Cotton, Harley and George II collections, became the nucleus of the Museum's library.

It opened in 1759 and slowly built up a clientele of five or six readers a month. Among them was Thomas Gray, of the *Elegy*. Its first American reader on record (1764) was a Dr. Samuel Young, of Philadelphia. The century turned, and the library grew with the new century. In 1818, it acquired the Burney collection of early newspapers; in 1820, the Banks collection of natural histories; in 1823, George III's collection of books and manuscripts. But 1823 was also the date of an

event even more important to the Library, for then arrived in London a destitute young revolutionary named Antonio Panizzi. He had fled his native Italy as a galley was being erected for his personal use; in fact, the Minister of Police later sent him a bill for its cost and for the executioner's unearned fee.

Panizzi did not need long to meet and charm the men of power. Lord Chancellor Brougham, *ex officio* a principal trustee of the Museum, appointed him assistant supernumerary librarian in 1831, and presently Panizzi was revising the catalogue, reorganizing the administration, lobbying for more generous appropriations, soliciting richer bequests. The work had found its ideal man; the man had found his ideal work.

A monument

In 1836, the year he was promoted to keeper of printed books, he announced his program: "I want a poor student to have the same means of indulging his learned curiosity, of following his rational pursuits, of consulting the same authorities, of fathoming the most intricate enquiry, as the richest man in the kingdom." Ten years later, as principal librarian, he reached the pinnacle. From it he looked back to the accomplishment of his program, and forward to his one remaining goal: completion of the Reading Room. He had roughed out the design, won Government approval, and supervised the construction; and when at last the public was admitted on May 17, 1857, it entered Panizzi's monument no less than at St. Paul's it entered Wren's—the one a temple for the spirit, the other a temple for the mind.

The architecture was a dome over a "wheel." Still proudly Italian despite Italian politics, Panizzi had taken care that the dome, 142 feet across, was the second widest in Europe, second by one foot to the Pantheon's in Rome. The "wheel" is the floor, and the "spokes" are rows of desks, totaling 393. Each desk has a lamp and a bookrest, a footrail warmed in winter, blotting paper, an inkstand and a pen. Carlyle complained in 1858: "Nothing will ever reconcile me to these miserable" (Continued on page 72)

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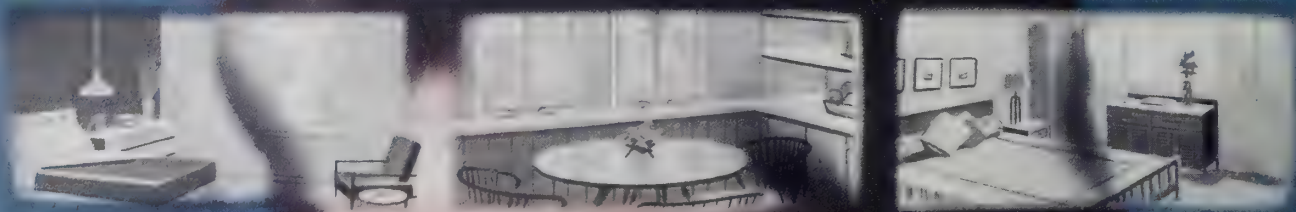


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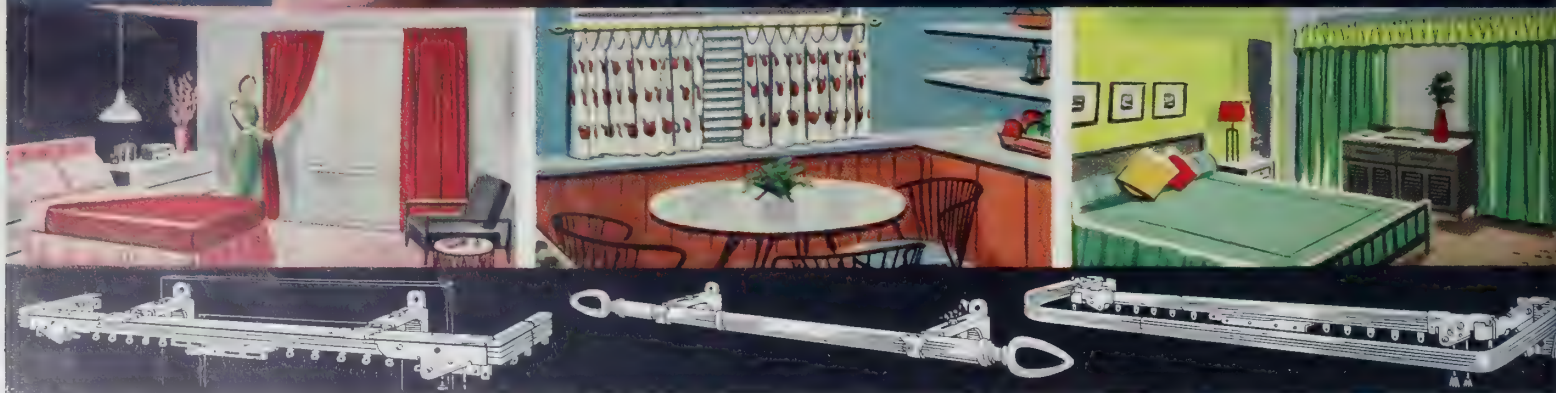


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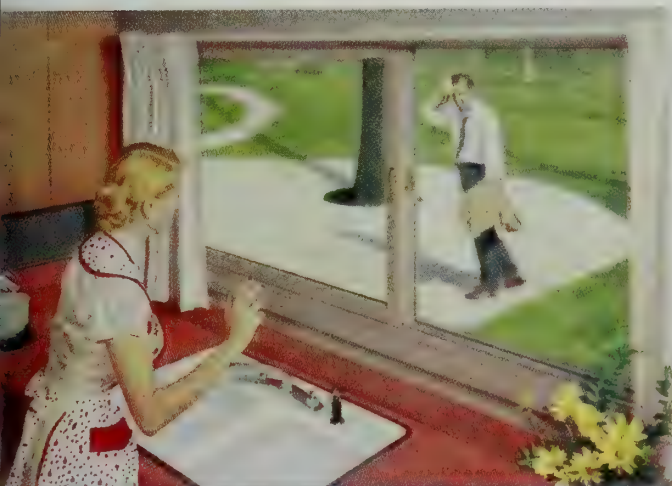
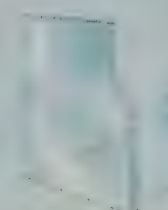
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(Continued from page 31)

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Hovhanness: Saint Vartan Symphony (M-G-M Chamber Orchestra, Carlos Surinach, cond.) Alan Hovhanness is an American composer of Armenian descent who writes music that calls up visions of ancient Byzantium. It is abundantly endowed with unusual, exotic melodies. The *Saint Vartan Symphony* makes a persuasive case for Hovhanness's gifts, especially in this effective hi-fi reproduction. (M-G-M E 3453)

Mendelssohn: Songs Without Words (Ania Dorfmann, piano.) The entire set of Mendelssohn's beguiling miniatures is interpreted on these three LPs with discrimination and style. A fine set for random listening; don't play them all through at one sitting. (RCA Victor LM 6128)

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able iron pens!"—their scratching disturbed him. He could have had a quill if he had asked; they were available into this century. (Ruskin, who used the Reading Room for 50 years, was quite indifferent to the pens; quill or iron, he wiped them impartially on his left coat-tail.)

A more recent complainant was an elderly lady who couldn't work at the desks, she said, for worrying about the poor, dear animals whose hides had gone to cover them. Couldn't one desk be recovered in cloth just for her? The superintendent of the Reading Room was sympathetic but regretful. He was also tactful in forbearing to point out that the book she carried was bound in kangaroo.

60,000 a year

The line of authority runs from the principal librarian, who is also the director of the Museum, through the principal keeper, the keepers and deputy keepers, down to the assistant keepers. The superintendent of the Reading Room, who is one of the three deputy keepers, has his desk at the hub of the wheel. The rim of the hub, around him, is the General Catalogue—not card-indexed, as in American libraries, but in 1,600 tall, thick, calf-bound volumes. The Copyright Act of 1842 requires one copy of every British publication offered for sale to be deposited at the Museum within a month of issue. This is the main source of the Reading Room's increments, and together with specific purchases from an annual grant-in-aid of about \$1,000,000, it lengthens the shelves by a mile and a quarter and swells the Catalogue by 60,000 new entries yearly.

Yeats confessed that when he was compiling his anthology of Irish fairy stories, he often postponed looking up some necessary reference because he "shrank" from lifting the heavy catalogues. Other readers have shrunk from them for another reason: the system of indexing.

The index of the public library in a certain small New Hampshire town once attributed *La Dame aux Camelias* to "Fils, A.D.", and a Massachusetts public library once carried the late S. S. Van Dine on its list of steamships. Not through ignorance, however, but through monumental pedantry, the General Catalogue of the Reading Room promotes a comparable delay. Say that you want to consult a certain passage in *Tartuffe*. You go to the Catalogue

and, innocent that you are, take down the MOIS-MOLLD volume turn to "MOLIERE"—and what do you find? "See POQUELIN DE MOLIERE." Similarly "GANDHI, Mahatma" forward you to "MOHANADASA KARAMCHAND GANDHI." If you want "BENNETT, ARNOLD," you must "See BENNETT ENOCH A."

"A lunatic or two"

An index so arbitrary perhaps is some keeper's revenge for the fantasists who daily beleaguere him. As far back as 1854 *The Times* was objecting that the "readers" always included "lunatic or two, sent there by his relations to keep him out of mischief." The keepers will not soon forget—

The man who read his book upside down, because "although read infinitely less, it forces me to concentrate."

The fierce old man who began work by propping a large red "K" on his desk.

The man in the green overcoat (lined with green) and green suit, green necktie, green stud and cuff links, who used a green pen to write notes in green ink on green paper.

The man who pinned a notice to the shade of his light: "Beware All Spirits Who Have Aught To Do With Insurance!"

The deaf old man who showed a notebook written in curious script—animal language, he said: that page there, for instance, was the transcript of chat between two horses. What were they talking about? "Nothing interesting. What do you expect? After all, they were only animals!"

The keepers are patient. One said: "We have rather a liberal tradition toward our—er, weaker brethren." But the readers are often divided against themselves. In 1861, *Chamber's Journal* complained on behalf of the finical faction that "Men snuff and clear their throats in a manner calculated to make your hair stand on end, and there is a scraping of boots upon the kamptulicon that makes one's very blood run cold. (Kamptulicon was a primitive linoleum.) Two years later, complaints were hitting a sharper note—against "the presence of certain readers in a state of uncleanness and unsavouriness wholly inadmissible."

It was rather to prevent the soiling of precious pages, however

that basins, soap, water and "coarse, round towels" were first provided in 1868. Alas, what had been meant as a lavatory was welcomed as a laundry. George Gissing noted the keepers' outrage in his *Private Papers of Henry Ryecroft*: "I became aware of a notice set up above the row of basins: 'Readers are requested to bear in mind that these basins are to be used only for casual ablutions.' Had I not myself, more than once been glad to use this soap and water more largely than the sense of the authorities contemplated?" The penniless Gissing had been washing his socks there. ("Casual ablutions!" Surely the phrase was coined by the same pedant who indexed the almanacs and calendars under "Ephemerides"!)

The great ones

Gissing first entered the Reading Room on the very first day he was allowed to, his 21st birthday in 1878. The '70s and '80s were its heroic days. True, many of the giants were already gone. Macaulay had died in 1859, of a cold caught while walking from the Room to his club. Himself a "book in breeches," he had once said: "If I had my choice of life, I would

bury myself in one of those immense libraries, and never pass a waking hour without a book before me." George Eliot lived on until 1880, but she rarely returned to the Room after 1861, when she had read up on costumes for her *Romola*. Nor did Swinburne come back often after July 10, 1868, when he had an epileptic fit at his desk. Thackeray ("These beautiful books!") died in 1863, and Bulwer-Lytton 10 years later; the Reading Room, he said, is a "city of necromancers where they raise the dead." Browning dropped out, too, and Rossetti; and Matthew Arnold, running for a tram in Liverpool, fell dead.

The old giants were gone or going. The founding father himself—Sir Antonio Panizzi, he had become—died in 1878; but in that same year, a young giant first hunched over a Reading Room desk. Archibald Henderson wrote of Bernard Shaw: "Day after day, week after week, month after month, year after year, he wrote five pages a day without a single rift in the clouds—the seedy, ragged, scraggly-bearded young beggar haunting the Reading Room."

(Continued on page 214)

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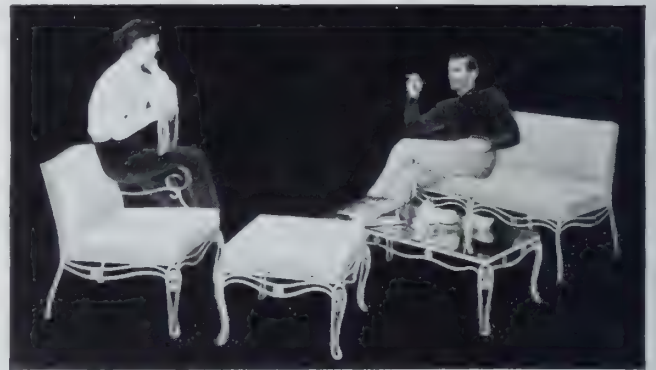
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4 Place du Palais Bourbon, Paris 7

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House & Garden is published by

The Condé Nast Publications Inc.

Editorial and Advertising Offices:

420 Lexington Ave., New York 17, N. Y.

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MAY, 1957

THE RIGHT TO BE WRONG

In the well considered and widely held opinion of many an old soldier, the rank of second lieutenant, that lowest form of commissioned life, is really the most delightful in the long and cumbersome line of military command. Low rank has few privileges, but one of them is worth more than all the pompous perquisites of high command. When a young shavetail makes a mistake, he is simply doing what is expected of the benighted. And when he does something well, his achievement is viewed as exceptional, if not actually heroic. Happily this right to be wrong is conferred not only in the military world and to men but to all who are young.

Freedom of trial and error is the very essence of experiment, discovery, invention and human progress, and it is by no means limited to the young. But in two cardinal qualities of youth, time and energy, that freedom finds its full scope. In the early years only are there time and strength to spare in which to make mistakes. Enthusiasm is not yet dulled by deliberation. Bravery has not yet surrendered to rationalization. "Responsibilities" cannot yet excuse inaction. The killing "cult of success" does not yet apply.

The right to be wrong is not to be confused, of course, with the right to do wrong. The young have no license to commit crime, to behave dishonorably or to act maliciously. Rather it is the honest, harmless, tentative error in judgment, in opinion, in taste, which is personal in cause and in effect, that is their special right. If, indeed, they are to grow in experience, they have an obligation to risk being wrong.

While the young artist, the young scientist and the young engineer understand the need for trial and error and gladly accept its challenge, the exciting and rewarding spirit of experiment seems regrettably shut out by the front door of many young homes. Here parental prejudice, hand-me-down taste, easy conformity and even spurious tradition too often are accepted as a safe, stifling substitute for a vigorous pursuit of the arts of living.

Each generation has a responsibility to make its own contribution to civilization, and it is to those readers (of whatever age) who are for the first time really planning their own homes that this issue of H&G is dedicated. We hope that the rooms, the houses and the gardens shown on the pages that follow will provoke them to their own experiments.

We would remind them that the first house today's family buys or builds is rarely, if ever, the last and that the chair that mother loved and Aunt Alice's antimacassars do not really have to be the focal point of the living room scheme.

W. H. L. JR.

Youth is the time to experiment

Your first home is a school in the art of living. There you will discover and develop your taste, but it will be a sterner school than most for you must be both pupil and teacher. Look on it as an essential period of trial and error in which mistakes may be inevitable but are never irretrievable. The beauty of this school is that you have unlimited freedom of choice: You may elect any one of many courses and pursue it to a rewarding result, as has been done in the apartments and houses shown in this portfolio on experiments in decoration. Your experiments with color, furniture arrangement and space, exciting in themselves, will ground you admirably for that perfect home in your future.

IN A REMODELED APARTMENT EXPERIMENT WITH color

Nature and decoration agree that colors of equal value—equal in clarity and strength—can be harmoniously combined. To give her New York apartment contemporary character, interior designer Eszter Haraszty experimented with sharp, poster colors against a neutral background. She chose dominant colors that could be replaced for a quieter effect. A vivid blue Bertoia chair has a removable cover; striped spread and pillows are easily changed. For softening influences, she relies on flowers, accessories, plants, candles in chandeliers and bottles (the color scheme requires subdued lighting) and her collection of contemporary chairs, many of them classics. Everywhere color is used for dramatic effect: one blue wall in the hall, orange banquettes in the kitchen dining area, apothecary jars filled with colored water on shelves in the bedroom.

In the living room color is splashed against a background of white and off-white (walls, curtains, area rugs) in conversation groups at opposite ends of the room. Siamese Pink, red and orange stripes of a woven cover on the guest bed are picked up in throw pillows on the sofa which is upholstered in natural raw silk. A wall storage unit for bar, hi-fi and china has bright blue and black drop-shelf doors. Vivid enamel ash trays, flowers, green and blue bottles are foils for white surfaces. The arresting shapes of a black chair by Le Corbusier, a Thonet lounge chair upholstered in leather and orange felt, sculpture, an old Greek iron chandelier and a Japanese lamp caged in a Portuguese fish trap are accentuated by the use of clear colors and horizontal planes.

(Continued)



HERBERT MATTER





GUERR

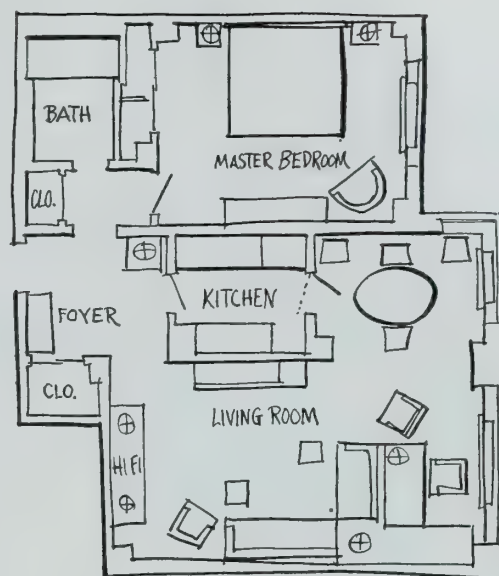


Venture into space: In this two-room apartment the living room and bedroom are treated as a single unbroken unit. Shades of white and off-white used on walls and for curtains, rugs and major upholstered pieces make the limited area seem much larger than it is. Conversation, music and study areas within the living room are defined by the furniture arrangement. Draperies with strong vertical stripes of blue and green combine the main components of the color scheme and help to set off the dining corner. A collection of Bristol blue glass supplies the dominant color accent.

IN A SMALL APARTMENT

EXPERIMENT WITH

space



Young couples can study this first apartment of Mr. and Mrs. Michael Franzblau with profit. The flat is small, and the Franzblaus, both students in advanced college courses, brought only a wedding present collection of Bristol blue glass to it. Around this exquisite group of Bristol decorator Paul Granard has created a unifying scheme that not only gives the flat a spacious look but eventually can be transferred to a larger apartment or house without significant change. Living room and bedroom rugs and draperies are identical; the same fabric covers all upholstered furniture. The wood pieces have a black-brown finish that gives standard furniture a custom look. A marble top chest in the bedroom will serve in the future as a buffet. The 42", one-arm sofas, now set at a right angle, could be arranged as one long unit. The desk behind the sofa and the open-shelf bookcase are sectional and might be used other ways (the bookshelf base as a cocktail table, for example). The Bristol

collection is more than ornamental: two candlesticks are used as lamp bases, the goblets for entertaining. Decorative unity is the product of this skillful coordination. A change of scene will not disturb the harmony.



The decoration of the living-dining room stresses easy upkeep and versatility. Upholstery is silicone-treated to resist dirt. Chest and table tops (with the exception of the dining table) are of laminated plastic that matches the dark finish of the wood. The collection of Bristol blue glass (choicest pieces bear the Prince of Wales' crest) also supplies a color theme for table settings.

A group of inexpensive modern prints, stand-ins for a hoped-for art collection, gives the dining corner additional interest.



(Continued)



IN A TRADITIONAL HOUSE EXPERIMENT IN

do-it-yourself



Opposite:

The dining room and the kitchen are the result of hours of exacting work.

The owners stripped the wall to the original brick and built cabinets which lend a French Provincial look to the kitchen. They laid the black tile floor, polished it to a high gloss with butcher's wax.

The second-hand furniture had to be completely reconditioned. Wrought iron chairs came from the Flea Market in Paris. The dining table is a 100-year-old Sheraton reproduction.

The inexpensive polished cotton curtains and matching seat pads were made by Mrs. Hekking. A screen which closes off the dining room for formal dinners was built and painted by the Hekking.

GUERRERO

Many who would like a traditional house are discouraged by the belief that it calls for a collection of expensive antiques. Mr. and Mrs. Francis J. Hekking (she is decorator Janine Hekking of Lord & Taylor) decided on a do-it-yourself approach and achieved a satisfying result at a moderate cost. Their New York brownstone is furnished completely with old pieces picked up second-hand and carefully refinished. The major remodeling (from painting and paper-hanging to plumbing, electrical and intercom installations) was the work of the owners themselves. Mrs. Hekking found inexpensive washable fabrics with traditional designs for curtains and slip-covers. Mr. Hekking built a plywood buffet shelf in the dining room and covered it with marbled plastic paper. Accessories that add so much to the mood of the house were bought cheaply and restored (a Colonial cranberry glass chandelier in the dining room was found in pieces and reassembled). Paintings are by Mrs. Hekking or her Parisian artist friends. The Hekking gave imagination, ingenuity and hard work to the planning and decoration of this traditional house. They find their reward in its warm personal feeling.



In the living room, a color scheme of green-bronze walls, cotton rug and curtains, with accents of white and orange sets a mood of quiet formality. The bar is a converted bathroom (original plumbing served for bar sink) with wine-label pattern wallpaper. Another wallpaper, a scroll design of orange on white, visually enlarges the hall.

(Continued)

IN A DUPLEX HOUSE

EXPERIMENT WITH accessories



Behind the prim Colonial façade of Thomas Hagan's tiny Georgetown house hides a contemporary interior that would not be out of place in an experimental steel-and-glass building. This is no accident but careful design. The Hagans felt that a simple modern color scheme, white walls and sleek, lightly scaled contemporary furniture would make the limited space (two small rooms upstairs, two downstairs) seem more sizeable and be the best possible background for a mixture of decorative accessories collected on their travels. The collection came from all over the world: brass-plated tin lamps from Mexico, a *découpage* lamp from England, Japanese drawings, a Chinese bronze figure, an Empire mirror and console picked up in New Orleans, a painting by Washington artist George Bayliss and a group of hand-painted wood animals from India (sold by the roadside during religious festivals). Wall-to-wall carpeting in the bedroom and living room is in soft solid colors to help make the floor area look bigger. Although the decoration is outwardly at variance with the architecture, the simple colors, good furniture design (certain pieces are by Saarinen, Bertoia, Mies van der Rohe) and variety of period and style in accessories create harmony.



The foyer, raised a step above living room level, has an Empire console and mirror. Painted wood animals are displayed in mirrored niche.

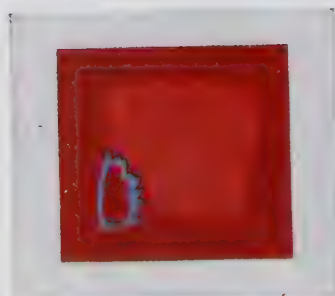
Opposite:

Living room and bedroom decoration is based on clear, vivid colors and sleek textures such as plastic, glass, leather, stainless steel. In each room one dark wall (walnut veneer plywood in the living room, painted charcoal gray in the bedroom over it) gives an illusion of greater depth. The slim, open designs of the contemporary pieces keep the rooms free and uncluttered. In the bedroom, arresting geometric-pattern bedspreads designed by Sven Markelius supply the strong decorative color accent for the neutral white, gray and black background.

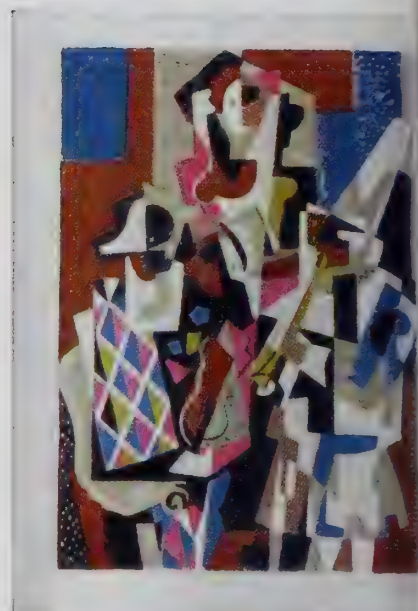




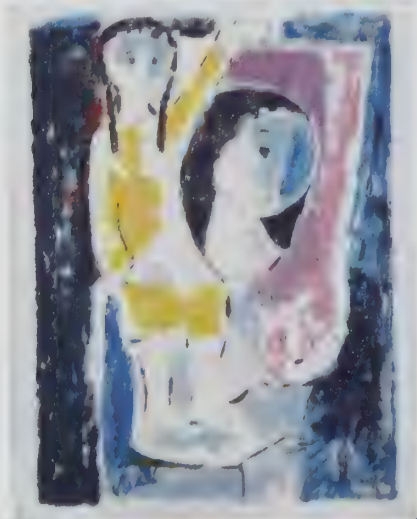
CHRISTIAN KRUCK: ST. PETER'S,
color lithograph with quality of an oil, 20" x 25", \$50.



IMMA DE SAUVAGE: COMPOSITION,
serigraph, 8½" x 9¼", \$9.



GINO SEVERINI: THE MUSICIANS,
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MARIANO VILLALTA: MATERNIDAD,
six-color lithograph, 15" x 19½", \$9.50.



HANS ERNI: GIRL WITH HORSE,
color lithograph, 20" x 27", \$35.



CARO Z. ANTREASIAN: PLUMS,
color lithograph, size 18" x 14", \$50.



MAURICE UTRILLO: from PARIS CAPITALE,
lithograph, 17" x 14", \$200.



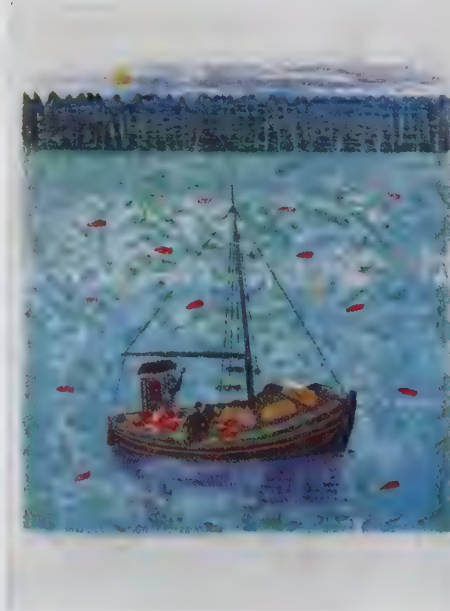
J. JAY MCVICKER: CERAMIC MOVEMENT,
seven-color serigraph, 11" high x 22" wide, \$30.



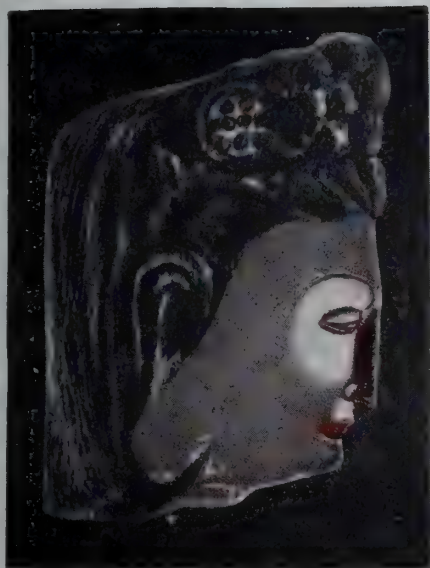
GOTTFRIED HONEGGER: WALDERFRUCHT,
color lithograph, 22½" x 18", \$35.



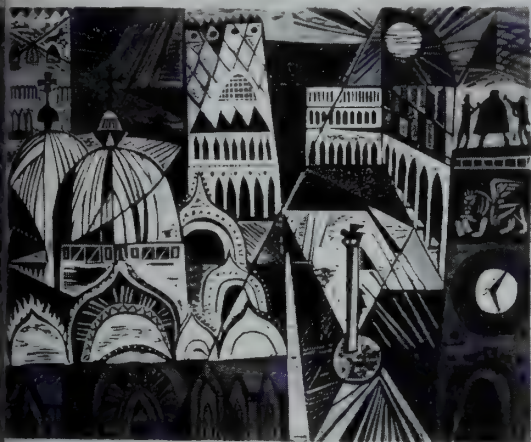
JANET TURNER: QUINTA FOWL,
lithograph, 16½" x 10½", \$40.



ANTONIO FRASCONI: MAINE LOBSTER BOAT,
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KIYOSHI SAITO:
Head with sculptural feeling, woodcut 15½" x 20½", \$60.



IRVING AMEN: PIAZZA SAN MARCO
abstract, color woodcut, size 16" high x 21" wide, \$40.



MARINO MARINI: HORSE AND RIDER WITH ORANGE BORDER,
color lithograph, 24" x 19", \$85.

THE ART OF COLLECTING ART ON A BUDGET

As can be seen by the variety of prints on these pages and their not exorbitant prices, today's young collectors, and their elders too, will find this an auspicious time to decorate their homes with signed original color prints by modern artists. Although more expensive than commercial lithographs of world famous paintings, the prints have two outstanding virtues: They are original works of art and, unlike commercial lithographs, they may increase in value. It was not so long ago that young married couples signified an interest in and allegiance to modern art by hanging a large lithograph of Van Gogh's *Sunflowers* over the mantelpiece of their newly acquired living room. Variations might be Degas' *Ballet Dancers*, or a reclining Tahitian damsel by

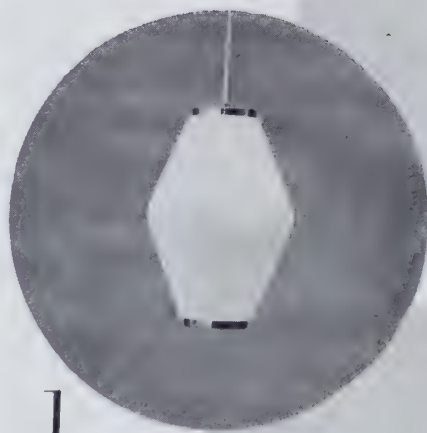
Gauguin. Such prints have served a good purpose, but the thrill of discovery and the pleasure of developing new tastes are lacking. Today's painters, in this prosperous and more enlightened period, are finding a lively market for their color prints as well as for their paintings. Artists who once devoted all their time to oil painting as the most profitable means to a livelihood now find it well worth while to make large color prints, most of which are bought by young collectors, framed and used for decorating. It is the young collector of the last 10 years who, better versed in the graphic arts than his parents, has given impetus and essential support to the artists of colored printing. Many a frugally bought collection contains prints of impressive value.

For names of galleries see page 211

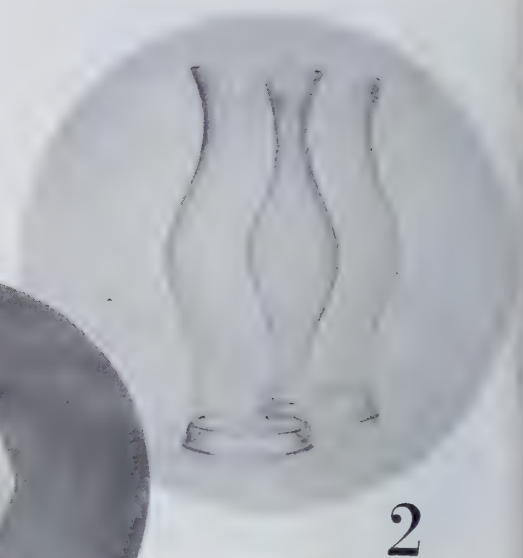
15 DECORATING FINDS

UNDER \$30

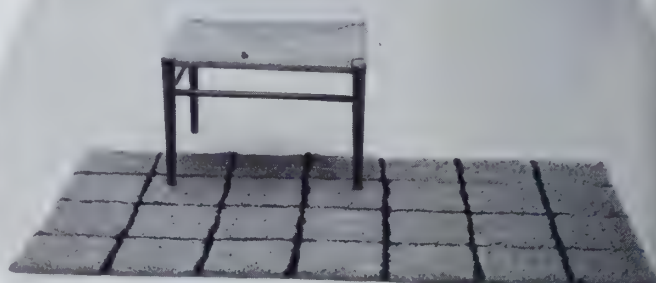
It takes more than numbers on a price tag to denote the decorative value of an object. The 15 accessories shown on these pages prove a happy point: in making a good buy, imagination and taste are worth more than dollars. **1.** Brass-rimmed plastic lantern hung on ceiling pulley plugs in at baseboard; \$15.95; Lightolier. **2.** Hurricane shades 17" high could be used with tall candlesticks, fruit or flower centerpieces; \$14 ea.; Blenko Glass Co. **3.** Bright accent rug is washable; 3' x 5' appr. \$20; Needletuft. Walnut ottoman with rush seat fits any room scheme; \$21.95; Smilow-Thielle, New York. **4.** Brass headboard is for twin bed; \$29.95; W & J Sloane, New York. Paisley-banded spread has a custom look; \$25, single; \$27, double; Scroll Products. **5.** Low cocktail table stands on brass-tipped legs; \$29.90; Young Family, Inc. Outsize punch bowl could serve salad, hold ice; \$12.60; West Virginia Glass Co. **6.** Walnut and birch chair from Germany collapses for storing; \$25; Bonniers, New York. **7.** Slim brass lamp stands just over four feet. \$30; Amercraft, New York. **8.** Bar cart on wheels is unfinished for painting; \$19.95; Salmons & Co., Inc. **9.** Danish teak and oak table folds away; \$30; Fraser's, Berkeley, Cal. **10.** French apothecary jars of green glass might hold bonbons, bath powder; appr. \$17 ea.; Lord & Taylor, New York. **11.** Wrought iron table converts to padded bench, \$17.50; (cushion, \$4 extra); Young Family, Inc. **12.** Patterned blankets in seasonal weights go with scalloped sheet and pillowcase set; combination, \$25.52; Fieldcrest Mills. **13.** Italian side chair has black lacquer frame, woven plastic seat; \$27.50; The Piazza Montici, New York. **14.** Table lamp is milk glass; \$15.50; Gimbels, N. Y. **15.** Glass top chest is miniature showcase for collections; \$29.95; The Pine Shops, Incorporated



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For further information
write to H&G Reader Service,
120 Lexington Ave., New York 17.



6



7



8



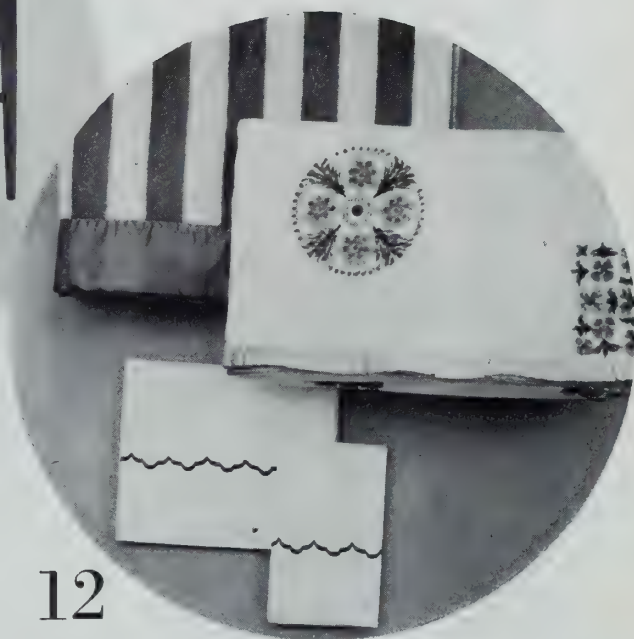
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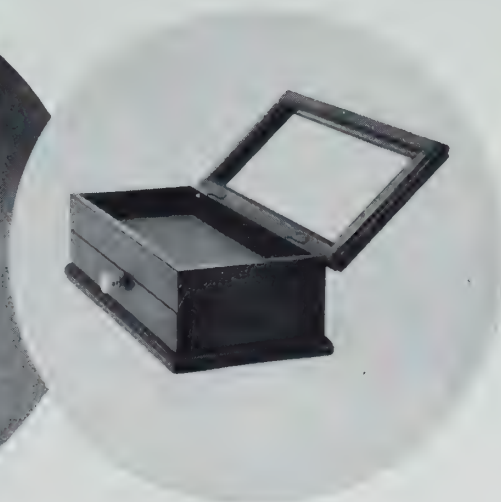
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15

MIXING AT THE TABLE *Silver and stoneware*

serving pieces, used sparingly and with the importance of a decorative accent, give distinction to simple table settings

STONEWARE SERVING SETS, seen across these two pages, give table settings the impact of unusual design. CASSEROLES come from oven to table separately (below) or are combined (opposite) with matching pieces for large buffets, nest for compact storage. Ware is in black-brown lined with a clean white

glaze, shaped with a classic simplicity that mixes easily with contemporary or traditional backgrounds. Casseroles come in 2 qt., 4 qt., sizes, with warmer. AFTER-DINNER COFFEE SET (opposite) includes a towering coffee pot, matching cups and saucers. All pieces are "Flamestone" by Dansk Designs, Inc.

JEFFERY

CARVING SET with gracefully turned pistol handles provides a classic keynote; "Williamsburg Reproduction" by Stieff Co. PASTRY SERVER, fiddle shaped, introduces elegance; "1810" by International Silver Co. TOMATO SERVER has its own contemporary look; "Lasting Spring" by Heirloom Sterling.

AFTER-DINNER COFFEE SPOON has traditional scrollwork; "Georgian Shell" by Frank M. Whiting & Co. BOTTLE OPENER edged with 18th century motif lends formal note; "English Gadroon" by Gorham Silver Co. SOUP LADLE adds baroque ornamentation to table setting; "Francis I" by Reed & Barton.



TEA STRAINER is a delicate accessory to simple table settings; original design by Tiffany & Co. GRAPE SCISSORS have Scandinavian modern feeling; "Acorn" by Georg Jensen. GRAVY LADLE with rhythmic curves derives from traditional, blends with contemporary schemes; "French Scroll" by Alvin Corp.

SERVING FORK has a clean, graceful design that complements both formal and informal table settings. "Discovery" by Wallace Silversmiths. SALAD SERVERS with nylon bowl and tines, smooth-swept handles, gain importance beside traditional dinnerware; "Modern Classic" by Lunt Silversmiths.

For shopping information, see page 211.

PIECE BY PIECE



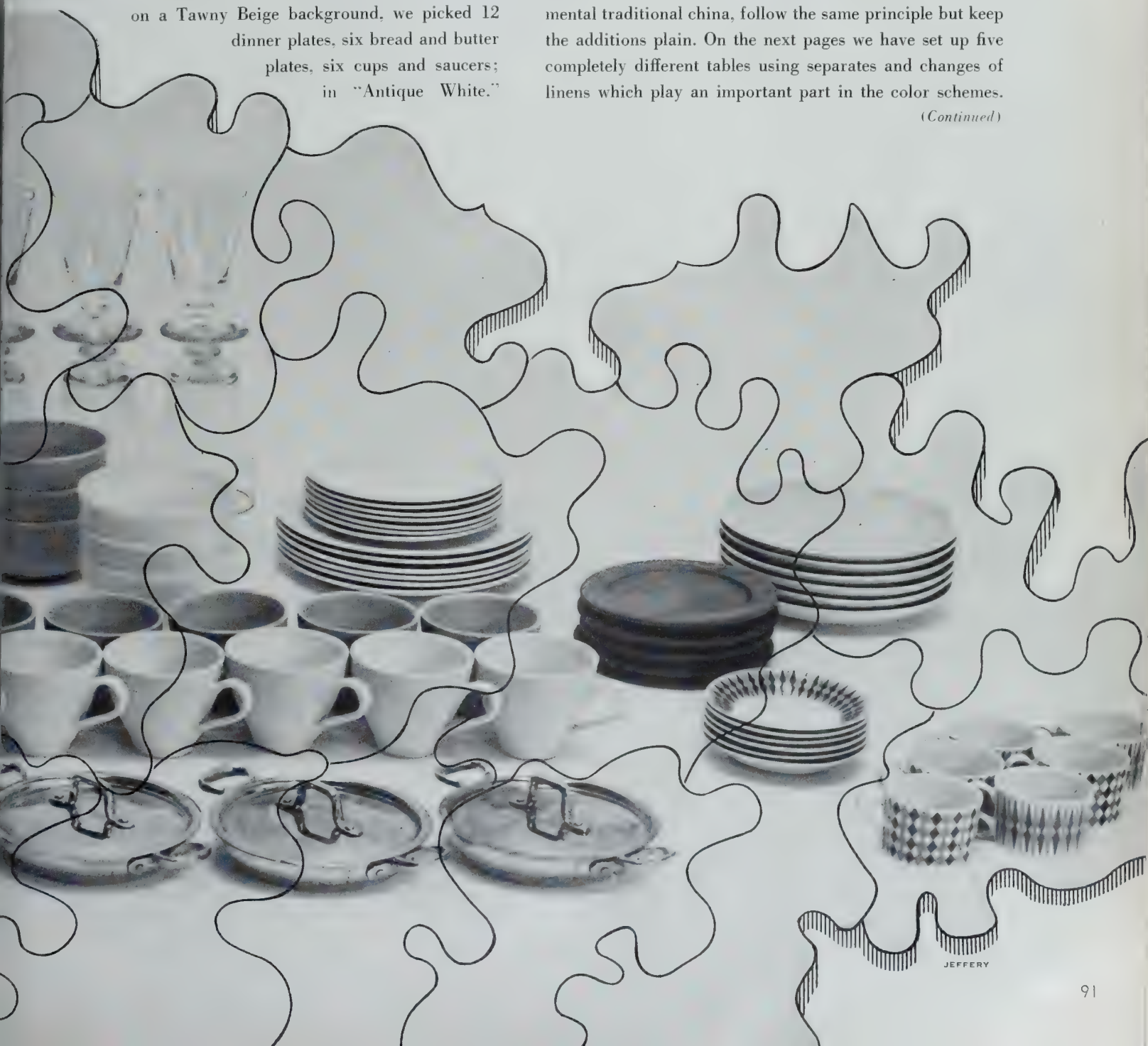
*As challenging as a jigsaw puzzle,
as elementary as one plus two,
today's pattern of entertaining
encourages the use of "separates"
to create provocative table arrangements*



The classic set of matched china, complete to the last sauceboat, was once basic equipment for the well appointed household. Today, when entertaining is often impromptu and imaginative, a standard set of patterned china limits a hostess to repetitive settings that depend on the centerpiece for variety. But there is now a fresh approach to choosing your tableware. Why not take a tip from the "separates" idea of selecting clothes that can be combined in different ways for different occasions? If you pick pieces of similar scale and feeling but individual color, pattern or texture you will have a flexible "wardrobe" of pieces that can be interchanged to suit any setting. For the 114-piece collection shown here, H&G started with one simple pattern for plates, cups and saucers. This is an inexpensive contemporary earthenware designed by Russel Wright for Knowles in two versions, one patterned, one plain. In "Botanica," an unobtrusive frond design on a Tawny Beige background, we picked 12 dinner plates, six bread and butter plates, six cups and saucers; in "Antique White."

six luncheon plates, six cups and saucers. For glassware we found a contemporary design in both crystal and milk glass for goblets, wine glasses, juice and iced tea glasses. The additions to these basic pieces were selected for their harmonizing color and texture and their ability to adapt to different purposes. The 12 blue and white opaline bowls will serve for dessert, soup or as finger bowls. White *pots de crème*, red lacquer bowls, wood bread plates can be switched around for various courses. Demitasse cups, which have the table to themselves, are gay in pattern and color. This flexible collection of 108 pieces cost under \$220. The antique *creil* dessert plates (every "wardrobe" can afford one extravagance) were added as a luxury touch. Optional serving pieces could be in any pattern or texture in keeping with the separates: wood, copper, milk glass, stoneware, bright enamel, lacquer. Here H&G has used earthenware with interesting additional pieces. You may, if you prefer ornamental traditional china, follow the same principle but keep the additions plain. On the next pages we have set up five completely different tables using separates and changes of linens which play an important part in the color schemes.

(Continued)



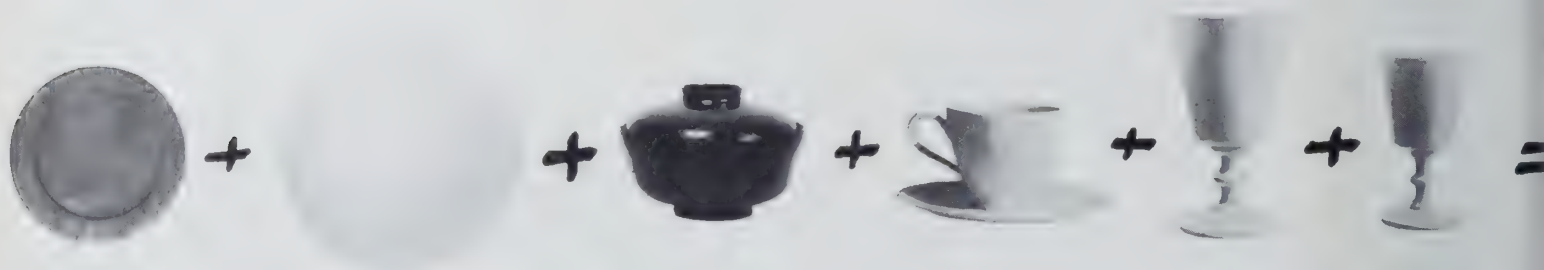
JEFFERY



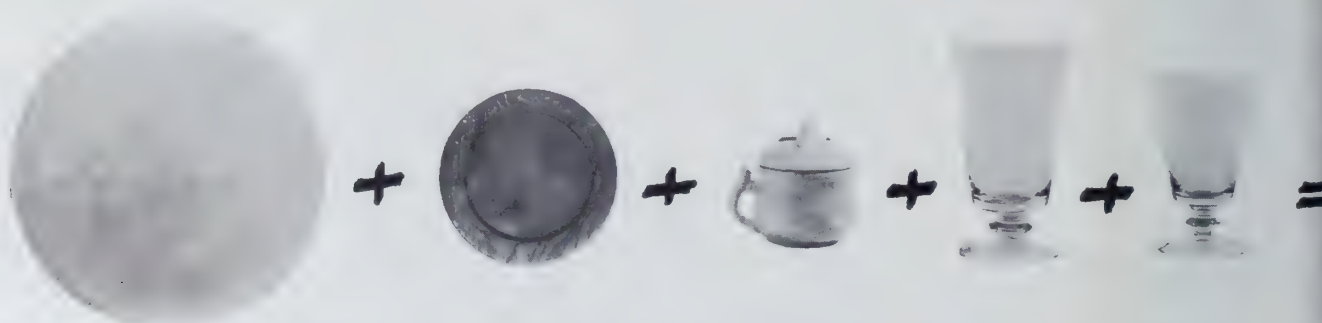
Breakfast setting in natural tones combines patterned and white earthenware, copper, crystal, harmonizing line



Neutral background for buffet is brightened with vari-colored salad plates, blue opaline bowls, blue napkins.



Luncheon setting on white lace cloth with yellow underlay is relieved by color and texture of wood, lacquer.



Dinner setting contrasts sleek linen, crystal, earthenware with textured pots de crème (for soup), wood plate.

Opposite:

Gorham's new contemporary sterling pattern "Stardust" blends with the simple shapes of Knowles' "Botanica" and "Antique White" earthenware, "Wales" pattern glassware by Bryce. For detailed shopping information on Piece by Piece portfolio please turn to page 211.



For dessert, antique plates, colorful demitasses add interest.





IRIS *may well be*

the one flower that is too easy to grow, too versatile,

too beautiful for its own good and for yours

By **STEDMAN BUTTRICK**

What is most surprising about today's iris is not the remarkable achievements of the hybridizers. Spectacular as these sometimes appear, at least I can understand them. What surprises me is the sparse and unimaginative use to which this versatile flower is put in most gardens. This, I admit, I cannot understand at all. The modern tall bearded iris is in a class by itself—for range of color, for abundance and duration of bloom, for the ease with which it may be grown, for all round reliability. It is ideally suited to planting in the mixed border of annual and perennial flowers, either in the foreground or in the middle background where the taller varieties are most effective. It is equally adaptable to separate plantings along paths, beside terraces, around pools, against shrubs. Yet in many gardens I find only ancient varieties that have long since been pitifully outclassed by improvements in color, in form, in substance, in size and vigor. I see dreary rows of tired foliage, often overgrown and neglected; thin flower stalks clumped at the top with droopy little penwipers that only with great charity could be called iris blooms at all.

For 25 years iris varieties have been steadily improving in all the categories of beauty and dependability by which garden flowers are judged. Nevertheless, visitors to my own garden, in which iris have a prominent and valued place, express amazement at the great size of the blossoms, the height of the stalks, often more than three feet, at the pinks, orchids, reds and browns that are now commonplace in the iris world. You would think modern iris had been developed only overnight.

When you choose good iris varieties, cost need not be an appreciable factor. Although the newest introductions have a scarcity value the first season or two, many of the finest varieties, in all classes and color ranges, may be bought at moderate price. Complacency may account for lack of quality in iris plantings whose owners should know better. Beginners may be confused by the immense array of selections being carried in the catalogues and lists of growers and dealers. A more careful study not only of the dealers' descriptions but of the characteristics that make for

(Continued on page 209)

**These flags,
to the late May breeze unfurled,**

range along a stone paved path beside the Concord River, overlooking the spot where the embattled Massachusetts farmers took their stand in 1775. The gardens of Mr. and Mrs. Stedman Buttrick, of which these iris borders are a part, flourish in ground that has been held in the Buttrick family since Concord was founded in 1635. The present owner, whose well tempered enthusiasm for iris is revealed in the accompanying article, is currently vice president and treasurer of the Massachusetts Horticultural Society, former director, the American Iris Society, which gave its Award of Merit in 1956 to Wedding Bouquet, one of his hybrids. Among varieties that dominate the planting opposite are: Beacon Hill and High Seas, right foreground; red Quechee and a purple Buttrick seedling, right center; lavender Lady Ilse and Cloth of Gold; tawny Casa Morena and purple Helen Collingwood at left of walk.

GENEREUX



Front of house is broadened by well planned carport (top), and the roofline is extended in rear by framework of screened patio.

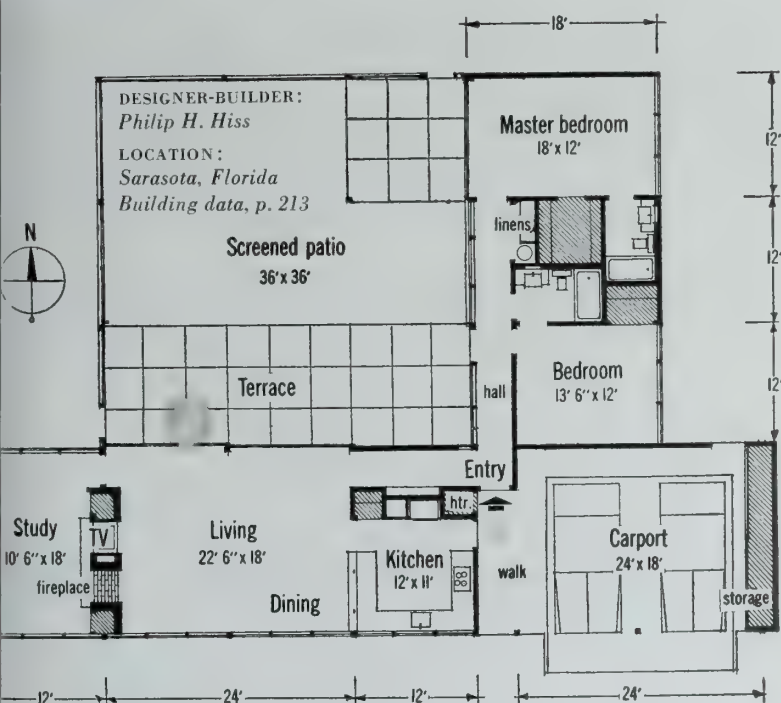


How to judge a small house

When you choose your first house, you face a momentous decision—especially if you are a young couple limited by your budget. Whether you build or buy, you want the best house money can get. It may be small by architectural standards, somewhere between 1,000 and 1,600 square feet, but this needn't discourage you. The best small houses seldom seem small. They are never scaled-down copies of larger houses but have individuality and can stand on their own merits. They suit their sites and take full advantage of the land beyond their walls. Their rooms may be few, but they are versatile and have a spacious look about them. Thoughtful planning will separate the family's different activities without wasting space or hampering normal routine. It also will reflect the family's tastes and way of living. Look at a small house with these criteria in mind, because they are no less important than the quality of workmanship and materials. Seeing the virtues or defects in a small house calls for keen discrimination and judgment. To help you recognize the qualities of design and planning that produce outstanding small houses, H&G presents on these pages two noteworthy examples. One is a Florida designer's development house; the other was custom built on a hillside near San Francisco.

(Continued on page 127)

What makes this development house different?



The plan is drawn on a system of 12' x 18' modular units. Master bedroom and the study are each one unit; the living-dining room is 24' long and includes two units; the other rooms and area within screened patio are combination of these 12' x 18' units. Two wings create a bedroom and a living area (which is actually a 48' sweep with the fireplace wall and kitchen cabinets serving as dividers). For three alternate plans of the house, please turn to page 128.

SPACIOUSNESS

Although the Florida development house shown here measures only 1,580 square feet, it bears many architectural refinements found in the designer's expensive custom-built houses. It looks far larger than its actual size because the plan integrates a 36' x 36' screened patio and a carport.

In the shape of a modified T, the house consists of one wing 76 feet long—study, living-dining room, kitchen, carport and storage wall—and another with two bedrooms and baths. The main entrance is centrally located between the two wings, and a minimum of space is lost on hallways. The closets form sound mufflers around kitchen and baths where mechanical equipment is installed. Kitchen, near the entrance, is only a few steps from both the dining area and the screened patio, which is accessible from both wings by generous window walls. Post and beam construction enabled the designer to expand interior spaces with partial walls. The plan is based on a system of 12' x 18' modular units which can be rearranged to produce varied designs for houses of smaller or larger size.

(Continued)



EZRA 53

9 questions to ask yourself about the small house:

- Does the floor plan make every room seem larger than it is?
- Has the site been planned for privacy and outdoor living, for sunlight, breezes and the best views?
- Are the rooms well related to each other and the outdoors?
- Can adjoining rooms be combined to double their usefulness?
- Can individual rooms be put to more than a single use?
- Has waste space in hallways, staircases been kept to a minimum?
- Are closets and cabinets ample, properly sized, shaped and located for what is to go in them?
- Are bedrooms isolated from general living areas?
- Is the kitchen convenient to the front and back doors, to both indoor and outdoor living areas?



Living-dining area has room to stretch in. Window wall, partial brick fireplace wall separating the study add to spacious look

Decoration: Phil

Screened patio, 36' square, becomes a huge outdoor room which can be used all year long in mild Florida climate. The space within the square is divided into three areas: a large brick terrace adjacent to the living room (left), a lawn in the center which extends to the boundary screens, and another brick terrace designed as an extension of the master bedroom (right). The size of the master bedroom, 12' x 18', is generous by development house standards, and the sliding glass wall, opening it to the patio, is a full 12 feet wide. Post and beam framework of the patio not only defines the outdoor living areas but also contributes to the architectural character of the house. The combination of complete screening against insects and outdoor lighting makes it possible to enjoy the patio beyond daylight hours.



EZRA STOLLER

*If the planning, indoors and out, is thoughtful, the individual rooms
and the house itself will seem larger than they really are*



The kitchen has abundant counter space, built-in appliances. Handsome hanging cupboards divide kitchen and dining area.



Open plan is seen at its best in this living wing. Cabinets and partial walls divide the areas without creating cubicles.

(Continued)



Why did this custom built house win a prize?

DRAMATIC DESIGN

EZRA STOLLER



Parking deck, entrance stair (right) are at rooftop level.

Here is the kind of small dramatic house you can own only by having it built to order. Perched like a nest among the tree-tops on a 45° hillside, it commands a wondrous view of San Francisco and the bay. "Perched" is the precise word; except for one rear wall at ground level, the entire house juts into space; a wood trestle, anchored to earth by deep concrete footings, supports it. Fortunately, as architects often find, the difficulty of the site led to a design solution which produced an exceptional house. It was, in fact, an award winner in a recent Northern California A.I.A. competition. Though small, it admirably meets the owner's insistence on privacy and has facilities for informal entertaining. The entrance is on a mezzanine level consisting of two bedrooms, a bath and a balcony above the living room. The spiral staircase to the main floor not only saves space but is a graceful structure in itself. Beyond the front window wall is a cantilever sun deck, perfect for the great view. The main floor is largely devoted to the living room, but it also includes a well isolated study and galley-type kitchen.

OWNER:
Dr. Caroline Shrodes
ARCHITECTS:
Marquis & Stoller
LANDSCAPE ARCHITECT:
Lawrence Halprin
LOCATION:
Sausalito, Calif.
Building data, p. 213

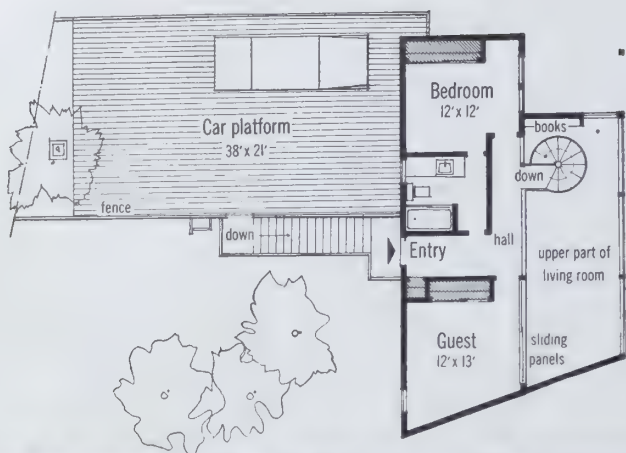


Dining terrace is sheltered by hill, screened from street.

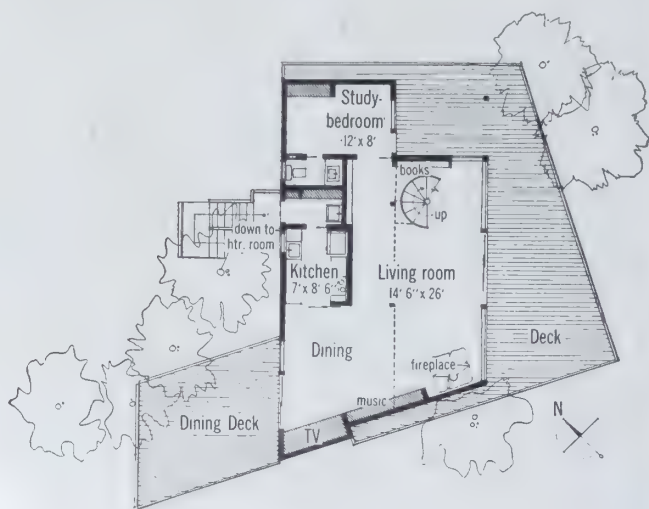


Hillside site is so steep that the house rests on wood trestle and pilings. From parking deck, an outdoor stairway descends to mezzanine level. An inside stairway then spirals down to main floor and cantilever deck. Utility room is on a still lower level.

(Continued)



Mezzanine, higher than sundeck or treetops, is another vantage point for admiring view. Plan and picture above show how it links the front entrance and the spiral stair descending dramatically into the living-dining room. The two levels of the house, though connected by the mezzanine, are sufficiently isolated for privacy. Two-story living room, window wall, sun deck (opposite, and on cover) give this small (1,265 sq. ft.) house a luxurious look.



The main level is designed for two contrasting activities: the living room and sundeck are for entertaining and dining; a study-bedroom (plan above) serves as a quiet retreat for reading, writing. Although the kitchen is small, it has sliding doors which may be opened to join it with the dining area. The towering bookshelves, accessible from the stairway, are a strong design feature. The fireplace was designed and executed by sculptor Keith Monroe.





EZRA STOLLER

Beyond the treetops, a prized vista of sky and water

What's your I.Q. on building?



Building has a language of its own. To the uninitiated, and this will include many young couples building or buying their first house, it may sound like jabberwocky, for things are seldom what they seem. Is a saddle, for instance, something you sit in or step over? What, in the builder's lexicon, is a shoe? In quiz form, here is a short dictionary of architects' and builders' favorite terms. You won't win \$129,000 for correct answers, but it may help you to understand the structure of your house.



Where would you look for a rabbit?

It is a groove or channel cut in one piece of wood to hold the protruding edge of another. Also known as a rebate, it may be seen in a wood window frame where it holds screens and storm sash in proper place next to the window sash.



What is a valley?

In terms of roofs, not topography, a valley is the reverse of a hip. It is the juncture of two roofs, inverted. At right angles to each other, the roofs create a valley as they meet and the valley, metal lined, helps drain both the roofs of rain and snow.



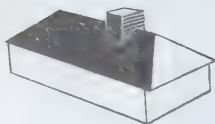
Does furring keep houses warm?

Covering concrete basement walls or plaster walls with plywood or wallboard panels frequently calls for "furring" strips. Panels can be nailed onto 1/2" x 1" strips. The air space between them helps to warm cold walls, dry damp or wet walls.



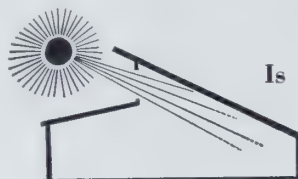
Muntin or mullion?

The wood strips that separate the panes of glass in your windows (putty holds the glass in place) are called muntins. The wood or masonry dividers between a series of window frames are called mullions. You see them in older masonry houses.



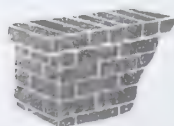
Where in the house's anatomy is its hip?

The hip of a roof is a line where roof planes intersect. A hip roof, as our illustration shows, has four planes, each sloping up from the four walls of the house to meet a common roof ridge line.



Is a clerestory secular or ecclesiastical?

Either kind of building may have one; it adds daylight to interior spaces—the nave of a church or a two story living room. The spelling "clerestory" explains it: a windowed wall which rises above lower stories to admit light and air.



How do header and header course differ?

A header is a cross beam in carpentry but a header course is a row of bricks laid in a particular way. Each brick is placed endwise to the face of the wall rather than lengthwise and each row is a "course". Header courses give texture to walls.



Are sleepers animate or inanimate?

In home building a sleeper is associated with masonry, not Morpheus. Concrete floor slabs of houses need a nailing surface to which wood sub-flooring can be attached. Sleepers are the wood members laid in concrete floors for this purpose.



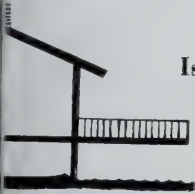
Would you find a *stud* in a stable?

In building, a stud is one of the ribs of your house. It is a vertical wood member, not horizontal, and it helps to form framework of a wall. Spaced 16", studs are generally a story high.



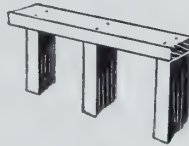
Does a *balloon frame* give buoyancy?

A method of building the framework of a two-story house, a balloon frame has one principal characteristic. Studs or uprights continue from foundation to roof eaves without interruption by horizontal wood members at the second story level. This minimizes cracking of walls and floors.



Is a *cantilever* a bridge or a balcony?

Balconies, bridges and overhanging parts of modern houses are supported by cantilever construction. With no apparent underpinning to hold them up, they seem to defy gravity. But the cantilever is a beam or beams which can be supported from one end alone, like a book shelf bracket.



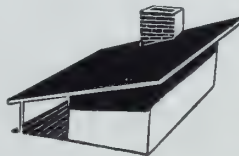
Is a *plate* a rail for china?

No relation to the old fashioned plate rail, the "plate" caps the vertical studs that form the structure of each house wall. It helps to hold them together and it also supports the roof rafters.



Is *laminated wood* from a certain tree?

No. Laminated wood is glued together layer on top of layer. Plywood, made of 3, 5 or 7 thin "plies" of wood is an example. The adhesive binds the layers into a solid panel which is strong because the direction of wood grain is alternated.



Does a *shed roof* cover a hut?

The single pitch roof, sloping in one direction is a "shed" roof. It not only suits work sheds, chicken sheds and cattle but is a good house roof for easy drainage, fine window placement.



What is a *collar beam*?

An open raftered room or attic of unusual width sometimes needs reinforcement crosswise. Collar beams tie together the opposite rafters of a roof as shown. A metal tie rod serves a like purpose.



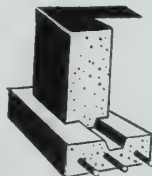
Is *toe nailing* chiropody or carpentry?

Not related to a pedicure in any way, toe nailing is carpenter's hardiwork. It is a method of driving nails into wood at an angle to hold better.



Is a *stack* a chimney?

In building parlance a stack can be a chimney, or a vertical pipe for heating or plumbing. Shown here is the plumbing stack which rises through the walls of the house to a roof vent. Branch pipes connect with plumbing fixtures.



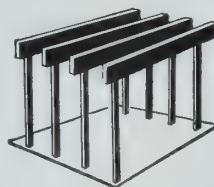
How does a house get a *firm footing*?

House walls rest ultimately on underground supports called "footings". These concrete bases must generally be twice the width of foundation walls, rest on solid, unfilled ground, below frost.



What does a *joist* support?

The 2" x 8" or 2" x 10" horizontal timbers that form part of the framework of floors and ceilings are both called joists. They carry the weight of the floors laid above them, are placed 16" apart.



Is *post and beam* building new?

As old as Pennsylvania barns, this structural system is being re-applied to house building. The upright posts and cross beams resting on them carry the full weight of the structure. Windows, wall panels, partitions fill spaces between posts; fewer studs are needed; less framing cuts costs.



Anchor bolts for builders or boats?

These metal rods, shaped like fish hooks, are not nautical. They are set in place along the concrete foundation walls of a house. Then the wood sills of the house frame are laid on the concrete and are firmly screwed to the concrete with bolts.



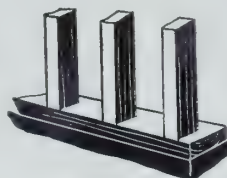
Is a *shoe* for a house's footing?

No, a shoe is placed on the floor. This is a 2" x 4" wood member (like a horizontal stud) applied to the floor as a base for the upright studs forming the framework of an interior wall partition.



Is a *dry wall* one free of dampness?

Gypsum, wood fiber, asbestos cement, cane, paper pulp wallboards are all known as "dry wall". Used instead of plaster as interior wall finishes, they are available ready made in 4' wide x 8' high panels, also in larger sizes for walls, ceilings.



Is a *sill* for door or wall?

The door sill, not illustrated, is familiar. But the horizontal sill (2" x 6" or 4" x 6" in size) at the base of the wood framework of exterior walls is one of the structural keystones of a house. It is anchored to concrete foundations with bolts.

(Continued on page 201)

Planning your first kitchen

Good advice to any young couple would be to enter their first kitchen as they did their marriage—with delight in the present and anticipation of inevitable change in the future.

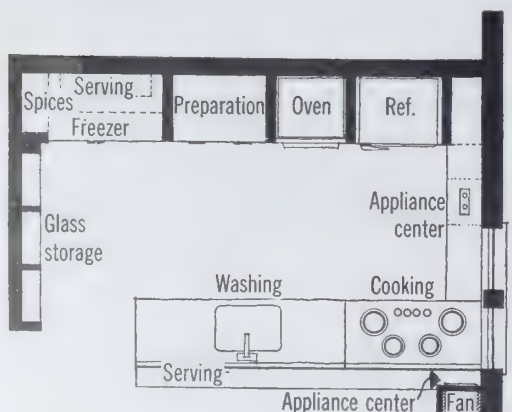
Nature and society will roll their inexorable courses, and every five years or so the family pattern, affected by children, jobs and the bank account, will need to be redrawn.

The most sensitive barometer of change in every household is the kitchen. When family needs outstrip kitchen facilities, the joy not merely of cooking but indeed of living is sadly strained.

This dire day can be forestalled. Use imagination in planning installation of equipment—the major cost—both for today and for the growth of five years hence. As the small kitchens on these and the following pages show, it will make a better kitchen and prevent expensive mistakes.



Old refrigerator had waste space above and failed to provide adequate storage within. New twin units made room look larger.



Floor plan proves how a galley arrangement can serve a large family if space is planned. Refrigerator, Revco; Countertop, Panelyte

COUNTRY KITCHEN ENGINEERED FOR CHANGE

The modular-unit concept of designing kitchen equipment in standard multiples of feet has made it possible to plan at the start where future equipment can be placed. This kitchen, set off from living and dining areas by a counter, is an illustration. When it proved inadequate to accommodate weekend guests, twin modular-unit refrigerators and a central appliance panel raised efficiency to the peak without despoiling the kitchen's country character. Moreover, the wasted space above the old standing refrigerator always had bothered the owner; she felt that built-in cooling units would give the kitchen a less cluttered and more spacious look. They did. The modular-unit refrigerators have provided a more flexible cooling system, too. The upper unit, which has an ice-making compartment, is handy for everyday family use. The lower unit is available for entertaining, for storage, or it can be turned off. Some young couples might prefer a freezer to the second refrigerator, but the owner of this kitchen intends to add a modular-unit freezer eventually and has planned for it. The kitchen, then, still has change in the air, but it will not be haphazard. It will reflect the inventive spirit of a creative cook who, looking to the future, never ceases to experiment with her cuisine or her kitchen.



Cooking corner houses infra-red food warmer, built-in oven and refrigerators, appliance center (under spoon rack), appliance control panel (right of windows). Cooking top is below counter (right) which doubles as room divider, work area.



Modular freezer unit to match refrigerators or mobile dishwasher will go in space which now stores serving cart.



Electric control center can regulate and power five appliances at one time, is equipped with sockets and cords. Shopping information, p. 211. More photos, p. 171. (Continued)



Spacious feeling of the tightly equipped cooking center is created by muted color scheme. The kitchen looks clean and light but not antiseptic. Mist Green was used for floor and wall coverings. Major appliances are finished in woodland brown and the cabinets in natural wood. A countertop in gray green blends with the color scheme and stainless steel fittings.

MINIMUM KITCHEN AREA YIELDS MAXIMUM LIVING AND WORK SPACE

The beginner struggling over a meat loaf in her first kitchen needs plenty of elbow room; a kitchen artist wants things within reach of her deft, experienced hands. Good planning will result in a kitchen that starts the tyro off right and still will suit her when her soufflés invariably are triumphs. Two basic ideas from this compact kitchen can be applied wherever a modest floor plan must be stretched. Here counter space is not extensive but it does provide the cook with an unbroken work area. A continuous counter begins at one side of the sink, ends up just short of the family room entrance. (Close enough to be reached by turning is the refrigerator, and opposite are the oven and cooking top.) Thus in one small area, and almost in arm's reach, are facilities for all stages of preparing a meal, and it can be served in the family room

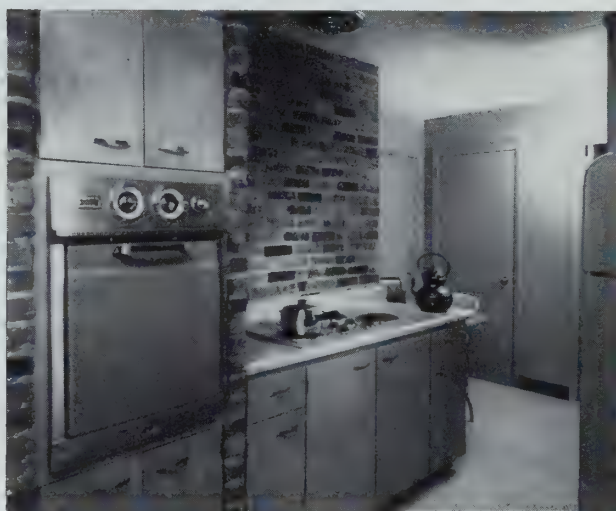
with the end of the counter used as a buffet. The second idea that contributes to this kitchen's efficiency is a sharp division between primary and secondary work areas. The primary cooking center is set off by a structural jog from the secondary work area which opens into the dining room and which is equipped with laundry units, a planning desk, cleaning and silver storage cabinets and an old-fashioned pantry for food storage. Noteworthy are the space-saving vertically stacked laundry units, dryer atop washer, and the folding wooden doors which conceal them when not in use. The arrangement contributes to the kitchen's spacious look. This admirably equipped kitchen proves that even a small area can provide impressive elbow room for the cook if equipment is compact and grouped according to function and balanced with unbroken work space.



Secondary work area is equipped with laundry units (here camouflaged by wooden folding doors), planning desk, storage for cleaning gear.

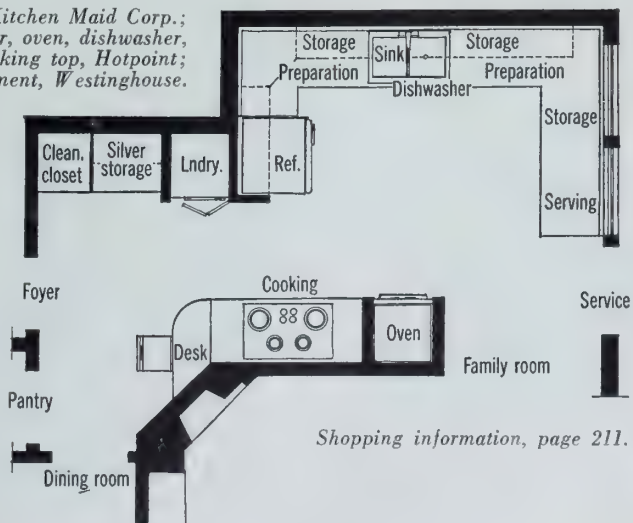


Washer and dryer are stacked vertically to take up minimum floor space, make them concealable when not in use.



Work areas are defined by grouping of equipment and its location; oven and cooking top face refrigerator, sink.

*Cabinets, Kitchen Maid Corp.;
refrigerator, oven, dishwasher,
cooking top, Hotpoint;
laundry equipment, Westinghouse.*



Floor plan shows the division of work areas which make this a roomy kitchen.



Kitchen cabinet counter, seen from the family room, functions as a serving center for informal buffet meals.



Contemporary American furniture, Scandinavian inspired, lends itself to arrangements on small scale.

Young Family, Inc.

CASUAL DESIGN IN CLASSIC TASTE

The needs and resources of young families

have inspired new furniture and

fabrics which have roots

in the past, an eye to the future

Young couples who aspire to the dignity of traditional furniture, yet approve the adaptability and informality of contemporary design have, at last, a choice of pieces which suit their taste for both old and new (and their pocketbook as well). Furniture craftsmen have translated the best designs of the past, ranging from the timeless Orient (right, below) to early 20th-century Scandinavian (above), into a young and practical idiom. The simplicity of Early American furniture has influenced contemporary craftsmen to produce pieces which suit the modest budgets and informal lives of young collectors. Not until recently have other periods—Shaker, Directoire, country English and French Provincial—been available in simplified design at small price. These pieces demonstrate that even classic lines can be improved.

Opposite:

Vibrant fabrics by Schiaparelli are traditional in feeling but uncompromisingly contemporary in their use of color. Young couples appreciate the versatility of these fabrics as well as their light, bright look. A sheer floral print used in the room divider and at the windows of the French Provincial dining room (above) color-keys window shades made of the same material and the custom-dyed cotton carpet. In a bedroom that reflects the Far East (below) high key colors—in bedspread—supply imaginative color accents.

Fabrics by Schiaparelli-Waverly. Furniture, top, Henredon; below, Sligh. Carpets by Wunda Weve. Shopping information, page 211.

More casual design, page 130.

GRIGSBY



Sheer floral print is the delicate motif of a small French Provincial dining room.



Siamese colors of bedspread key a room with contemporary Oriental furniture.



1. The rococo flourish: pale pink, towel rings, shell motif



2. The French manner: fleur-de-lis, jewel tones, gold accents



3. The sari look: metallic East Indian motifs, swan faucets



4. The classic look: Greek key motif, gold dolphin faucets

BATH SETTINGS

INSPIRED BY

CAMEO COLORS

The jewel tones of new matching towel sets suggest the art of cameo when they are combined with the delicate designs of china basins and the sculptured forms of fittings in chrome, silver or gold

1. Cameo pink of Callaway's "Town House" towel pattern, traced with lines of flat gold, is a tone for the most fastidious. White china basin (engineered to fit American plumbing) is adorned with black and gold scroll on white. Faucets in shell motif are 24 k. gold-plated bronze. Brass towel rings in same design come in silver, gold, or chrome plate. The marble counter has detachable legs.

2. French inspiration of this scheme is evident in the fleur-de-lis on white basin and the detail of brass towel bar. The Fieldcrest towels feature bold "Persian Stripe" in blue, amethyst, turquoise, on white, delineated with metallic lines. Hand towels and wash cloth are "Royal Velvet" in turquoise. Bronze faucets, gold plated, have acorn, leaf pattern. The soap dish is green and white opaline.

3. East Indian color scheme is unified by tones of vivid orange, pale lemon and gold. "Maharani" bath towel and wash cloth are in lemon ice with gold, silver and copper borders. Persian poppy towel is "Luxor 1960". All by Martex. Graceful swan motif gives bath fixtures distinction. Gold stripes ornament the white oval basin. (Basins are available either round (12", 14") or oval (17", 19").

4. Classic color scheme to a man's taste is created here by combining Empire green with gold, black and white accents. Cannon "Empress" towels have a gold metallic monogram. Basin has gold Greek key fret motif, dolphin faucets. Minton plate holds soap shaped like tangerines.

5. New bath towels designed for beauty and practicality have wide color range. "Garden Daisy" (center) is embroidered on pastel backgrounds. "Pinafore" four-color stripes alternate with white across towel widths; both, Martex. "Field Flowers" (left) is a floral print by Fieldcrest. Zipper covered wastebasket in "Town House" terry by Terry Foam.

Basins, faucets, towel rings, Bath & Closet Connoisseur, Inc. Monograms, Smith & Weigler.

Epergne, compote, glass jars, soap plate, Doris Dessauer.



5. Towel news: embroidery, printed patterns, horizontal stripes



1. Colorful textures treated with a dressmaker finish bring rich decorative interest to a living room window.



Fabrics for tailored touches, rods in H&G colors in

CURTAIN NEWS

Two recent developments promise a new trend in the art of curtain making and window decoration. The first is a group of curtain fabrics that lend themselves to crisp dressmaker touches. Noteworthy for their resistance to sun fading, they are available in 22 weaves, 12 colors and a variety of textures. By happy coincidence, a series of handsome drapery rods (traverse and café styles) makes a simultaneous appearance in colors from H&G's palette. The fabrics are obtainable at store drapery departments and specialty shops; included are sheers, semi-sheers and heavier weights in 48" width at \$2-\$4 a yard. They adapt beautifully to cuff-link pleating, scallop edgings and "visor" pleat trimming. The traverse rods come in 30"-180" expansion lengths; café rods 28"-120".

1. Draw drapery for a large window area combines three widths of Champagne, Mocha and Saffron to give an ombre stripe effect. Fabric is "Bagdad" texture which takes well to cartridge pleated heading. Smoothly operating traverse rod is in Champagne tone to carry out curtain scheme.

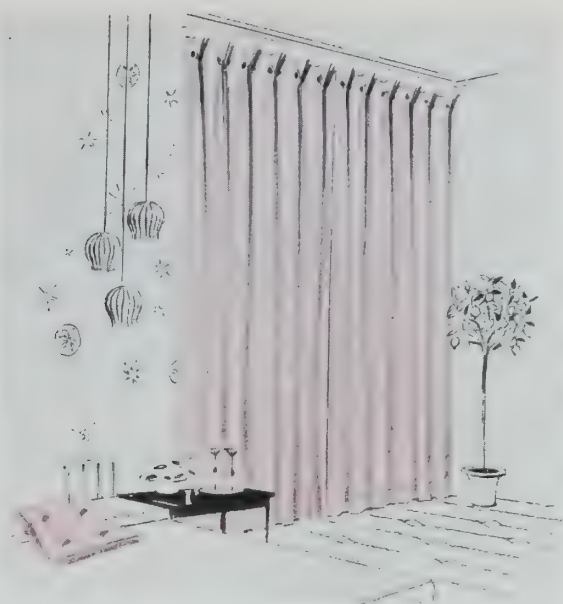
2. Floor-length draperies in sheer Sky Blue fabric lend grace to a dining area. Greek key cut-out border in a heavier fabric and deeper tone adds interest to bottom detail. Top has cartridge pleating on white traverse rod.

3. Cuff-link heading, a feature of floor-length bedroom drapery, is formed by two large pleats, double-gathered and caught with removable links. Same decorative effect could be achieved by linking antique buttons with a cord or chain. (They can be removed for easy cleaning.) Curtain fabric is in Carnation, traverse rod in the same color.

4. Knife-pleated heading gives crisp finish to sheer Carnation pink curtains in "Burma" casement fabric. Heavier material is used for contrast. This bedroom curtain arrangement is sill length; its traverse rod is in matching color. Carnation tone harmonizes with the room's white and Siamese Pink.

5. Café curtains in two textures of Maple Sugar color focus interest on window arrangement above a built-in desk. Designed for a boy's room, the curtains have a cuff of heavier fabric edged in Tangerine. Same color is used on covered buttons and tab buttonholes. Wide loop heading goes over Tangerine rod with brass finials. The curtain fabric is "Manchu"; the cuff "Mosaic."

*Sol-Dura fadeproof decorative fabrics
All curtain rods, Stanley-Judd*



3. Cuff-link pleats are crisply feminine.



4. Drapery and matching rod accent a bedroom scheme.



5. Two-toned café curtains are enhanced by tab edgings and button details.

For more details see page 120.

FIRST GARDENS FOR NEW HOUSES

Quick color comes in boxes for a window, in beds for a boundary

When the new house and the building budget have finished in a dead heat, there is nothing like flowers to make a scarce dollar stretch. Not only will a few packets of seed, planted in the right places, give life and warmth to a landscape that has progressed but little beyond the once-over-lightly bulldozer stage, but they may also serve as a valuable, if temporary, part of the landscaping itself. Add a few long lived perennials to the one-season annuals that you grow from seed and you have the real beginnings of a garden that may be enlarged and improved upon in following years. It is more important to plan your basic landscape setting well than merely in a hurry. And if, as is often likely, time is as much at a premium as money, temporary, inexpensive, and happily expendable flowers are the answer. For these no location is more immediately appealing than a window box. Here the horticultural maneuvers will be few and simple. Here the benefits will be two-fold—providing a pleasant and reassuring picture for passersby, giving those within something prettier than bare ground to look at. Below and on later pages H&G suggests plants and plans for half a dozen window boxes of varying sizes for different exposures and visual effects. On the opposite page, we present the first, and most elaborate, of several easily planted and easily grown beds and borders that will extend outdoors the livable qualities of your house.

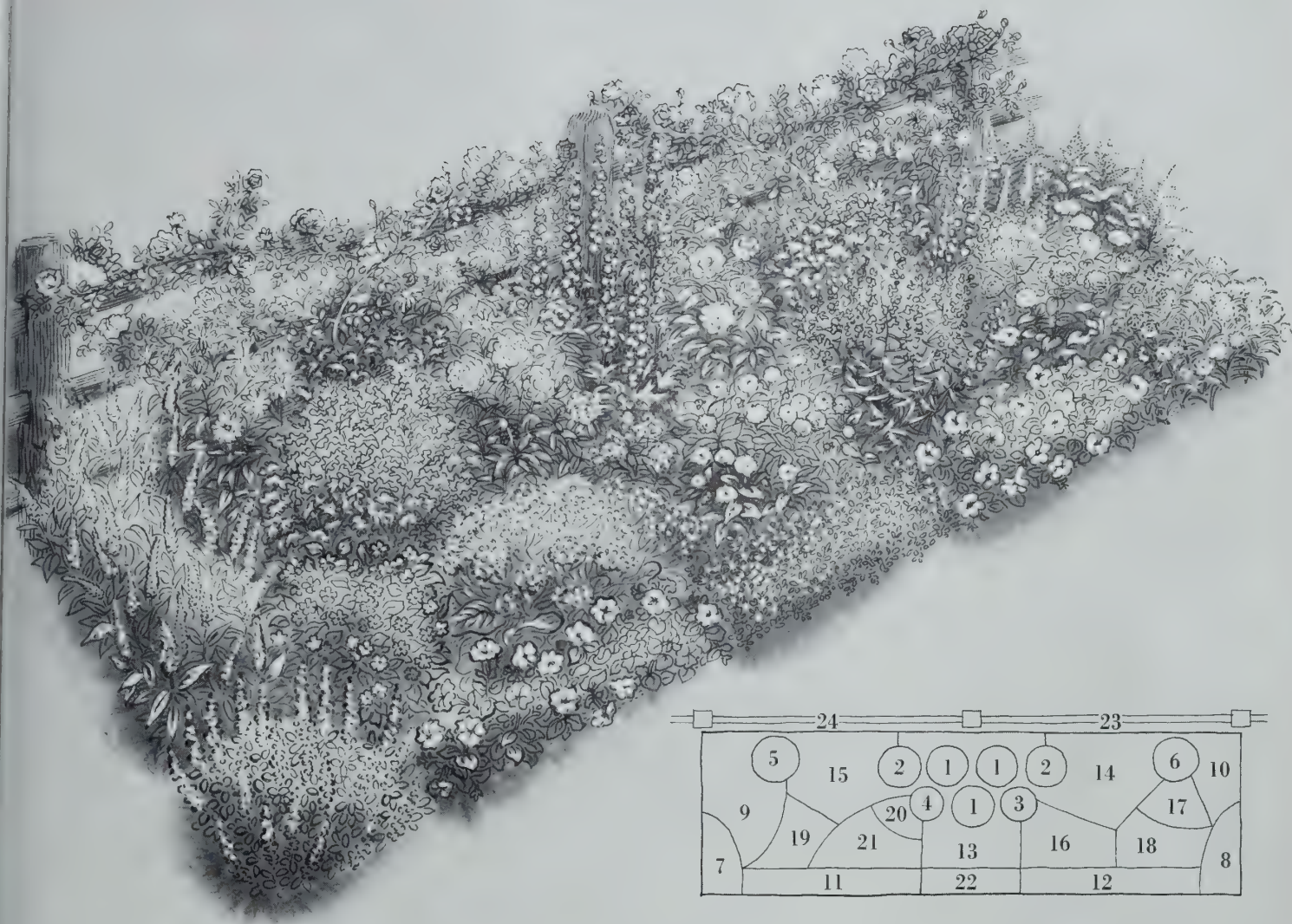


- 1 Geraniums (8 plants), scarlet; 1'-2'
- 2 Tigridias (4), red spotted yellow, purple; 18"-24"
- 3 Geraniums (5), leaves variegated; red; 12"-18"
- 4 Vinca major variegata (5), trailing leaves
- 5 Petunia Balcony Blue (9), 6"-9" high; trailing

A well planned window box is a built-in view

Aside from its obvious virtues as a means of displaying flowers and foliage simply and dramatically, one of the most important attributes of a window box is its effectiveness from inside the house as well as on the outside. The simplest kind of window box, and still one of the best, is a plain five-board case of cedar or redwood, the bottom perforated with several drain-holes. For a little better performance, insert a metal or plastic liner with drain-holes or a drain pipe projecting from the bottom. An inside depth of 8 in. and a width of 10 in. are standard but not invariable. Box at left is 8 ft. long, planned for a sunny window. The flowers on the planting list are best bought at the florist's. The box should rest securely on strong brackets; it will be very heavy. On a 2 in. bottom layer of coarse gravel, fill box to 1 in. below the top with good garden loam. Set the plants firmly as indicated on plan.

All gardens designed by James G. Esson.

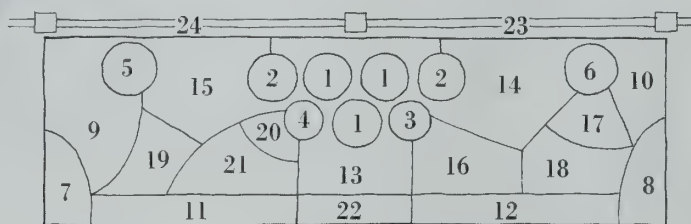


TOM FUNK

A good first-year border has a permanent look

If a window box suggests the quickest way to achieve the effect of a garden, a ground bed of mixed annuals and perennial plants that will flower the first season is the most satisfying. A substantial planting like that above, 20 ft. long by about 6 ft. wide, requires a few hours of preliminary spading. The addition of a bale of peatmoss and 3 lbs. of complete plant food will improve plant growth. There is nothing immutable about the plan. It could be curved, lengthened or repeated in various ways to suit your terrain. All the plants, or close counterparts, are available from many nurseries and seedsmen, though not all varieties from every dealer. Most of the plants included in the plan should be bought from your nurseryman or florist for good flowering this season. Petunias and zinnias may be bought as transplants or sown where they are to grow. The plant lists include quantities, colors, heights.

For more window box and flower garden plans, turn to page 206



- 1 Delphiniums (3 plants), blue; 4'-6'
- 2 Rudbeckia The King (2), crimson red; 3'
- 3 Peony Mrs. Franklin D. Roosevelt (1), double pink; 3'
- 4 Peony Nippon Beauty (1), anemone type, garnet; 3'
- 5 Aster Harrington's Pink (1), 3'-4'
- 6 Aster Prosperity (1), carmine; 3'-4'
- 7 Nepeta mussini (7), lavender blue; 12"-15"
- 8 Dianthus latifolius Beatrix (9), salmon pink; 9"
- 9 Veronica longifolia subsessilis (9), deep blue; 2'-2½'
- 10 Astilbe Rheinland (7), pink; 2'-2½'
- 11 Petunia Snowstorm (6), white; 12"-15"
- 12 Petunia Radiance (6), rose; 12"-15"
- 13 Pompon Dahlias (10), mixed colors; 18"-24"
- 14 Chrysanthemum Masquerade (9), rose pompon; 18"-24"
- 15 Chrysanthemum Betty (9), old rose; 24"
- 16 Lythrum Morden's Pink (5), pink; 3'
- 17 Physostegia Vivid (3), pink; 12"
- 18 Zinnia Exquisite (8), pink; 18"
- 19 Ceratostigma (Plumbago larpentae) (8), deep blue; 12"
- 20 Garden heliotrope (3), pink or lavender, fragrant; 4'
- 21 Limonium latifolia (8), blue; 18"-24"
- 22 Teucrium chamaedrys (5), small shrub, pink flowers; 12"-15"
- 23 Climbing rose Dream Girl (1), salmon-pink
- 24 Climbing rose Golden Showers (1), yellow

Gardener's Month

Sometime in May comes the climax of the garden year: the moment when the deserving gardener realizes that the hardest work is over while the greatest rewards are still ahead



First weekend

North and east: Almost by definition a hedge is a hybrid between a fence and a shrubby border. If your hedge has a lot of fence in its makeup, clipping and trimming will be regularly required, preferably with a good electric clipper. Three basic rules: Taper sides of hedge slightly to let light reach all foliage. Work with up-sweeping motion, from bottom, to let clippings fall clear. Keep cord behind you so you won't clip it, too. For less formality, and neatness with little trimming, try *Stephanandra incisa*, not evergreen, but carrying finely cut leaves close-set on arching branches—a shrub of grace and substance. . . . "Heeling-in" is most valuable recourse of gardeners with too many new plants and not enough time to plant them. If you cannot plant promptly after shipment arrives, pack new plants in trenches under tree or in shade away from wind. Water well; avoid burying leafy growth. Roots that have dried or shriveled should be soaked overnight.

East by south: Pruning of shrubs that make rapid, slender shoots will promote branching. Examples: forsythia, abelia, spirea, honeysuckle, most privets. But beware indiscriminate cutting that may result in branch-end bunching of new growth.

California: Shade tuberous begonias only around noontime for best bloom. To avoid bud-drop water in the morning only.



Second weekend

North temperate belt: From ground-warming time till the onset of summer, cutworms take a sorry toll of young plants, especially peppers, tomatoes. Some sprays are deterrent, some baits will kill if the worm does not turn. Cutworm collars of cardboard or heavy paper are still nearly worm proof. Additional virtue: collar, ringing plant base, acts as reservoir-funnel for routing "starter" fertilizer solution, later booster shots, down to roots. By the time collars disintegrate, cutworms will have become moths. . . . If you like green salads, try producing your own witloof from home-grown chicory roots (you buy it as Belgian or French endive). Sew seed 1/2 in. deep; thin plants to 6 in. in row; dig roots in fall. Trim roots to upper 8 in. and plant close together in box of sand with root crowns 9 in. deep. Store in cool basement or garage until new blanched tops are ready to eat.

Mid-south: In a climate zone notably friendly to broadleaf evergreens, many handsome species are seldom attempted. One of these is *Ilex latifolia*. It has large, glossy, spineless leaves; makes a small tree south toward Florida, a fine shrub as far north as Washington, D. C. Another: *Skimmia japonica*, with a rhododendron-like leaf (but stubbier), thick and clean. Bushy, slow-growing, plants with female flowers produce handsome red fall berries if a male-flowered plant is nearby.



Third weekend

House-plant country: Wherever plants are grown indoors to hold the garden franchise during intemperate winter, "putting-out" time is now here. Putting out the house plants, a seasonal rite, may be done in two ways. One: remove from pots plants like pelargoniums, geraniums, many begonias, and transplant to outdoor border. There they will flourish all summer, yield slips and cuttings for next winter's pots, then be discarded. Second way: plunge (bury rim-deep) under deep-rooted trees or in shaded beds or frames, pots of plants that need rest or shade during summer. Water only often enough to prevent undue drying.

San Francisco Bay region: May in the fog belt is as April farther south. Set all the warm weather plants, and those of doubtful hardiness, in place: fuchsia and heliotrope, venidium, tithonia, morea, some of the others whose names occur to you only on second or third thought. . . . In sheltered spots, especially those out of the way of the unending Pacific winds, plant evergreen *Streptosolen jamesoni*, which makes an amiable, casual shrub reaching 6 ft. each way. . . . Watch out for the destructive earwig. Before you resort to poison baits, try lindane sprays, chlordane dust on the ground, or DDT.

Northwest: Chrysanthemums rooted from cuttings now will have time for 4 or 5 tip-pinchings to induce bushy growth.



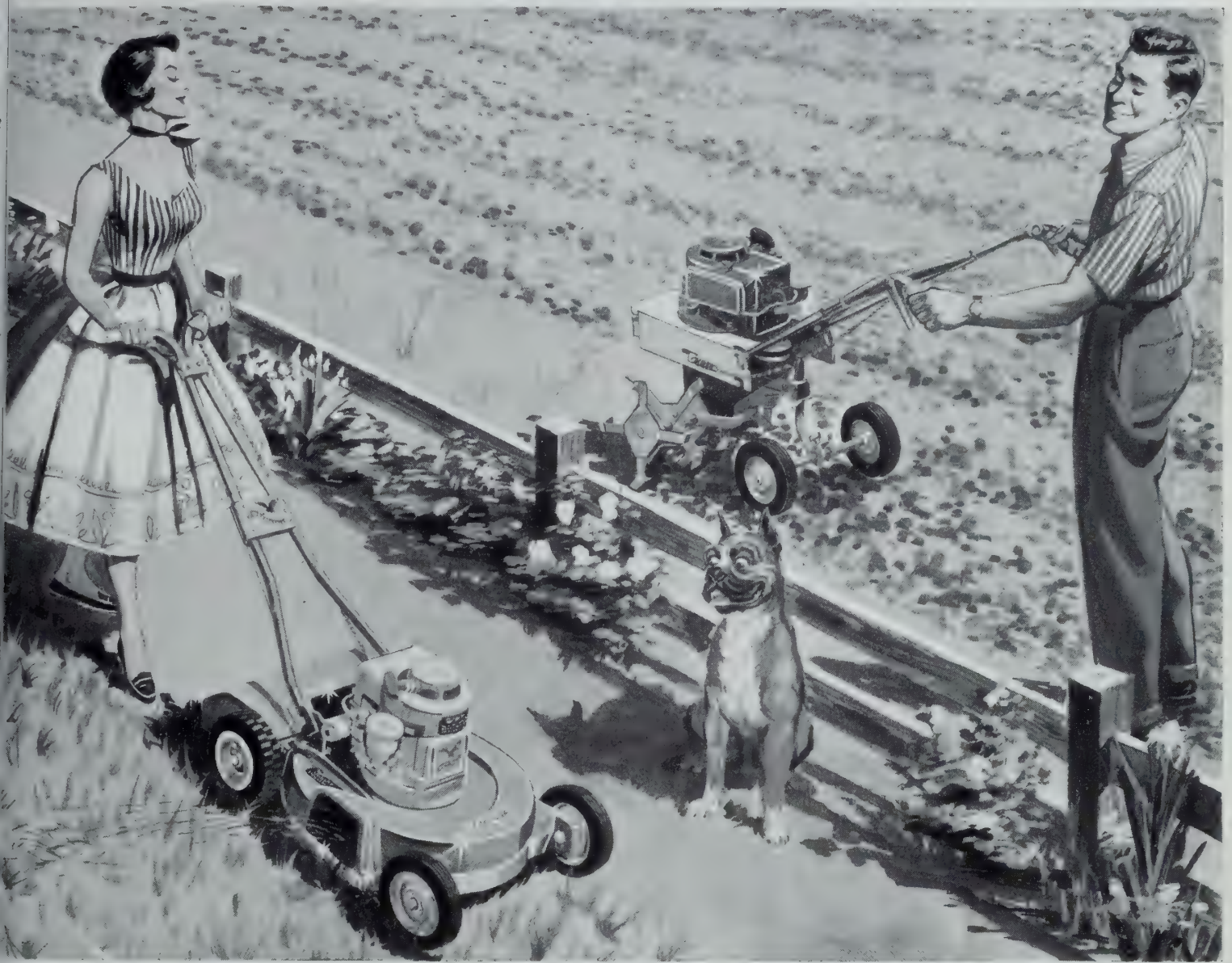
Fourth weekend

On both coasts: The prevailing winds may have differing effects on the weather, but great buffer areas of the ocean often let east meet west in gardens. In both east and west, beginning now, vine weevil larvae gnaw on rhododendron roots; adults chew under-sides of the leaves during the night all through June. Specific: 5% chlordane dust: on and lightly worked into the ground around plants, blown upward through foliage. As more and more gardeners in the central regions find they can make broadleaf evergreens prosper, they will learn about weevils, too.

Across the north: This is the eve of the great rose season. After beds have been weeded, apply summer mulch. Many kinds are good. Basic requirements: porosity, resistance to rot, freedom from tendency to pack or blow, ease of application, acceptable appearance. Among the best: buckwheat hulls, coarse sawdust, wood chips. . . . This is the time to kill crab grass, not fertilize it. Apply a crab grass eradicator (there are several good ones); withhold plant food from turf grasses until risk of stimulating crab grass is over.

Southwest: In garden pools that are shaded during midday, plant tropical water-lily varieties; they hold color, bloom better than hardy ones in limited sun. Space rule: allow 15 sq. ft. per plant; more if you like to see the water.

standing performance on both sides of the fence



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Slicer-Shredder: prepares raw vegetables or cooked foods in seconds.

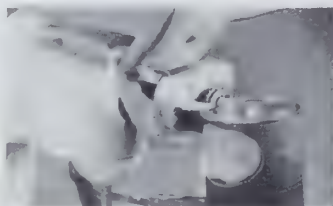


Food Chopper: perfect for ground meats, patties and spreads of all kinds.

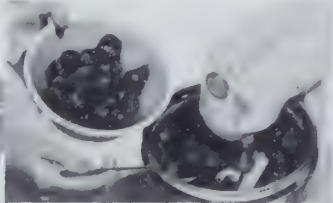
So much more than a mixer

KitchenAid

FOOD PREPARER



Can Opener: leave it attached for electric can opening at your finger tips.



Colander and Sieve: wonderful for perfect jams, jellies and purees.

Mixing ingredients perfectly is only *one* of many jobs the KitchenAid Food Preparer does to perfection. Exclusive "round-the-bowl" mixing action blends ingredients as thoroughly at bowl edge as at center.

But a KitchenAid is so much more than just a mixer. With the wide variety of easy-to-use attachments, the KitchenAid is transformed quickly into a vegetable slicer...a can opener...a colander and sieve...a food chopper...or any of a half dozen other things you'll love. Truly a *complete* food preparer, and all without expensive power boosters.

And talk about beauty, KitchenAid's line of softened decorator colors—Satin Chrome or Antique Copper—offers complete compatibility to any kitchen color scheme.

KitchenAid Electric Housewares Div., The Hobart Manufacturing Co., Troy, Ohio. In Canada: 175 George St., Toronto 2.

KitchenAid

The Finest Made... by



The World's Largest Manufacturer of Food, Kitchen and Dishwashing Machines

The Hobart Manufacturing Company, KitchenAid Electric Housewares Div., Dept. KHG, Troy, Ohio.

Please send information on ☐ 3C Food Preparer ☐ Attachments ☐ Electric Coffee Mill. Please send name of nearest dealer.

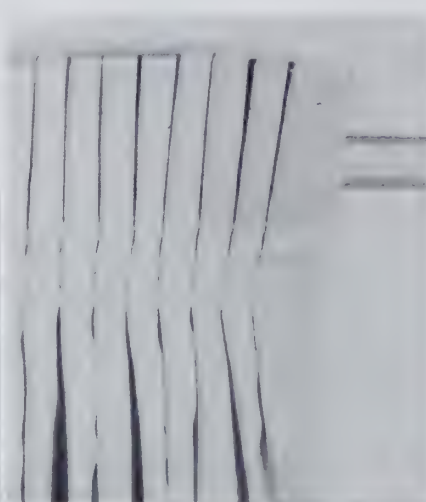
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CURTAIN NEWS (Continued from page 115)

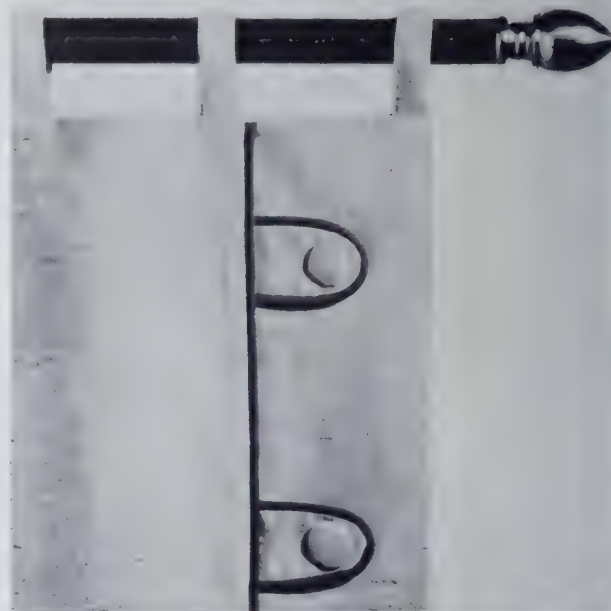
Curtain fabrics treated with a dressmaker finish combine well with café and traverse rods in H&G colors by Stanley-Judd. Traverse rod carriers are steel with a lacquer finish in pastel Tawny Beige, Carnation, Sandalwood, Willow and Champagne, have nylon slides for smooth operation, are easy to install.



Knife pleated heading adds a tailored finish to light weight sheers and casement fabrics. Buckram will stiffen band and hold shape after laundering or cleaning. To finish heading, fold into 1" knife pleats and apply three rows of machine stitching as shown. Attach to traverse carrier with Empire drapery hooks. Rods come in five extension sizes: 30" to 50"; 50" to 90"; 66" to 120"; 86" to 156"; 96" to 180".

GRIGSBY

Cartridge pleats make bold detail for heavy textured fabrics over large windows. Fashion pleats by forming loops about 1 1/2" in diameter along stiffened panel. Reinforce each with removable cardboard cylinder to give cartridge contour effect. Attach to traverse rod selected in color to go with fabric.



Button detail of café curtains combines two fabric textures in same color. Straight panel of heavier weight forms cuff on lighter textured body fabric. Cuff and button tabs are edged in 1/4" Tangerine piping for color contrast. Self-loops 3/4" wide go over Tangerine rod with brass finials. Rods are 1/2" or 1"; sizes 28" to 48"; 48" to 86"; 66" to 120". Also in Larkspur, Green Olive and Citron Yellow.



Nothing "begins" a beautiful room like a Bigelow

What a wise decision... to start her decorating with the most practical yet luxurious of all broadlooms—Bigelow. She's discovered that Bigelow offers so many carpets in such a wealth of lovely colors.

Their dense pile, too, will bring her home such comfort. Bouncy yarns will cushion footfalls, soften voices. Her children will run and play more safely on a Bigelow.

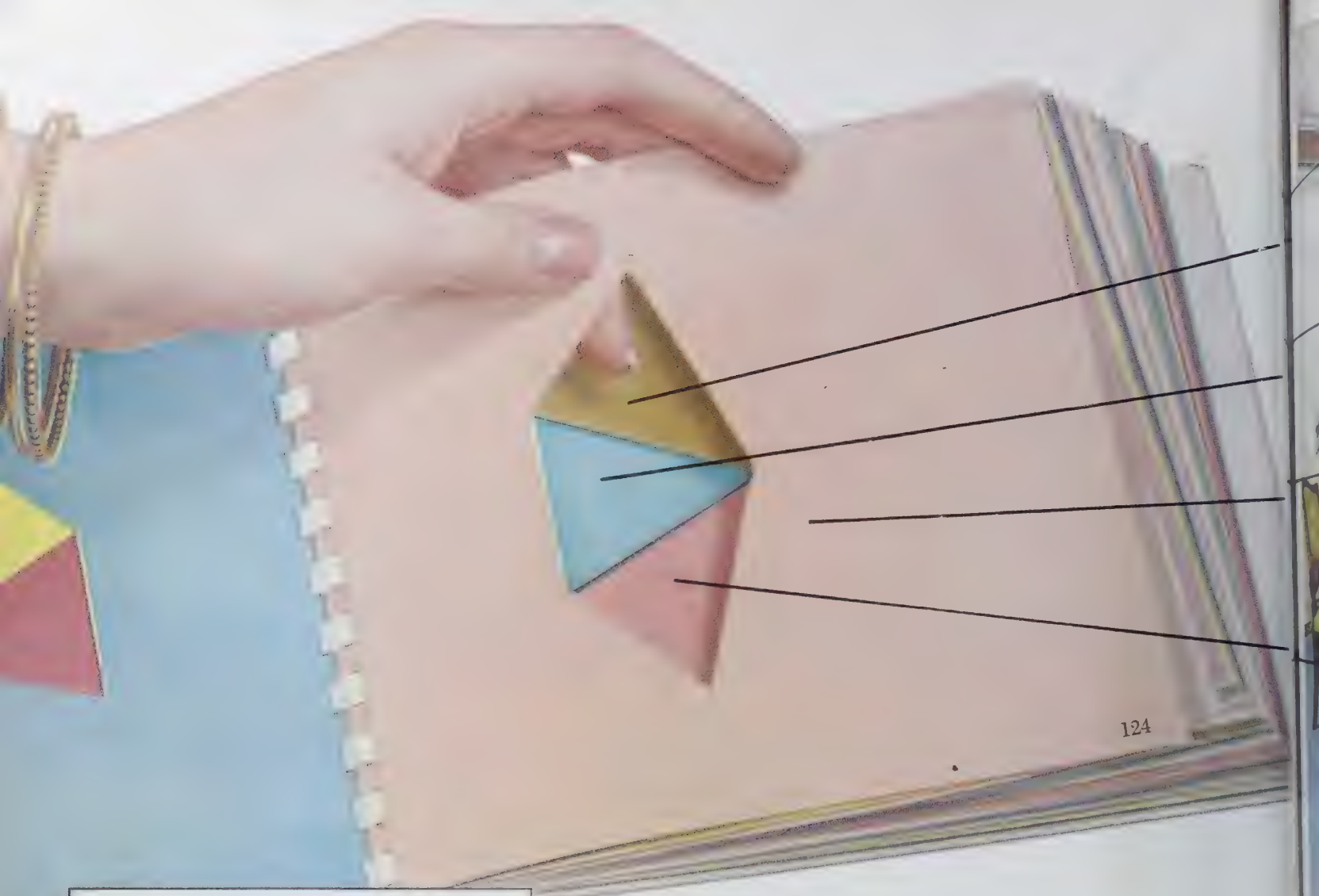
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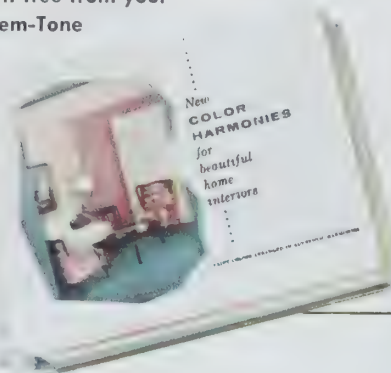
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New Color Harmony Book

*You'll find answers to questions
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- Which new wall colors will harmonize best with my present furnishings?
- How can I use my favorite colors in a harmony and feel confident of success?
- I plan to redecorate and buy some new furnishings. How can I be sure that all the colors will go together?
- Can I use many different colors throughout my new house and know that each room will complement the others?
- I'm fond of bright accent colors. How can I use them effectively?
- Would my home still be in good taste if I combined a modern color scheme with my colonial furniture?

1500 NEW 1957 COLOR SCHEMES IN THIS BIG VALUABLE BOOK



SO QUICK . . . The index pages of this wonderful Color Harmony Book show you all the beautiful colors arranged in "families." The blues are together, the greens are together, etc. Use this index to match a color or to select a color you'd like to feature.



SO EASY TO USE . . . Turn to the page indicated. You'll see a large swatch of your color with three others in a perfect harmony . . . displayed through a "window." For other lovely harmonies arranged around your color, simply turn adjacent pages.

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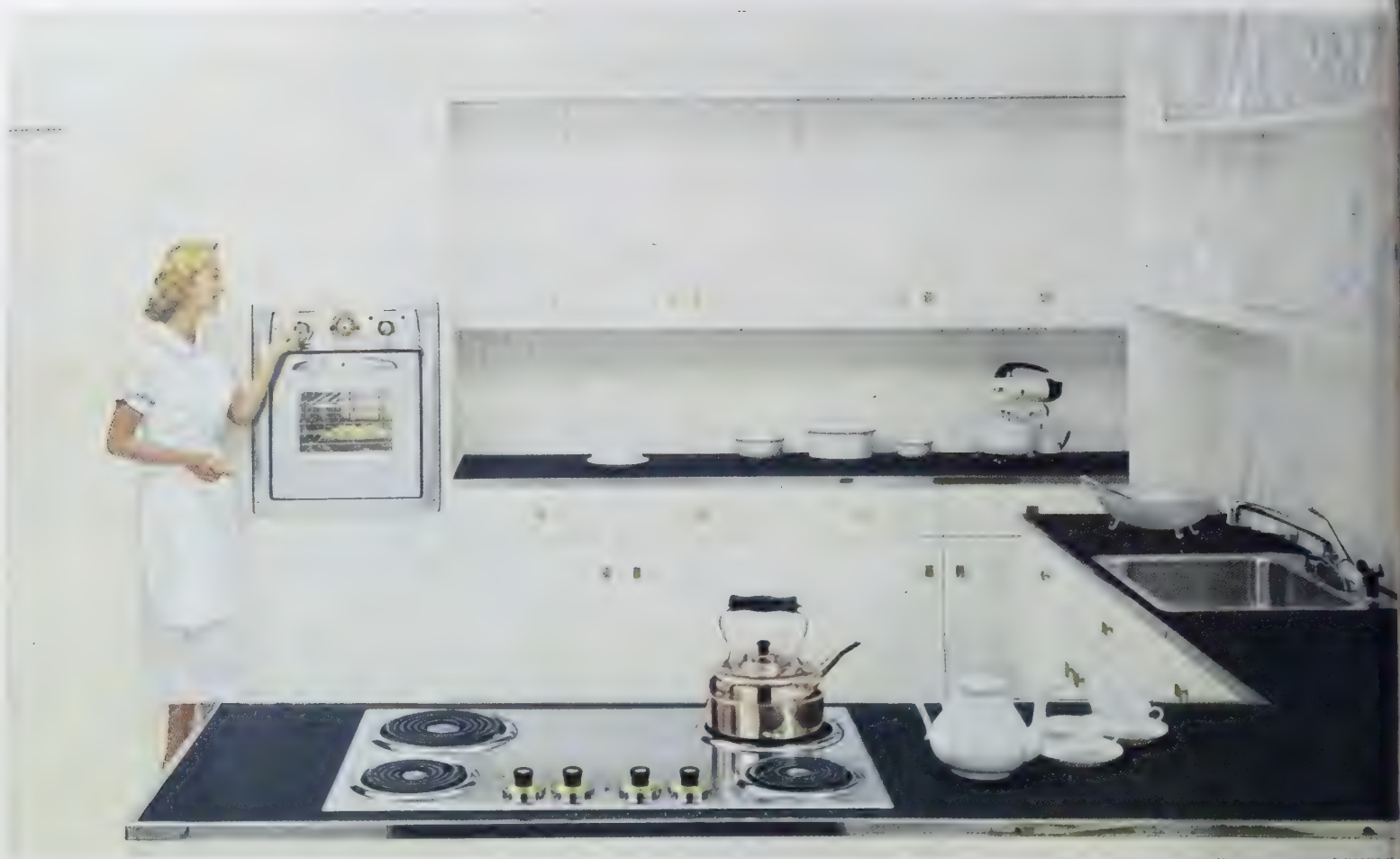
KEM-GLO is the miracle alkyd enamel for finest woodwork and cabinets . . . also kitchen and bathroom walls. Kem-Glo dries to a rich, subdued lustre that looks and washes like baked enamel. Like Super Kem-Tone, it is ready to apply with brush or Roller-Koater® in all the gorgeous colors shown in the Color Harmony Book. Kem-Glo matches Super Kem-Tone color for color.

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Super Kem-Tone and Kem-Glo are made and distributed by: The Sherwin-Williams Co., Cleveland • Acme Quality Paints, Inc., Detroit • W. W. Lawrence & Co., Pittsburgh
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Nothing cooks or looks like a TAPPAN BUILT-IN ...yours for as little as \$9.95 a month

Good cooking comes first with a built-in, too! No other built-in approaches Tappan in cooking and baking performance, and all-around convenience! The bright new features shown below are just a hint of the help you'll get from a new Tappan Built-In!

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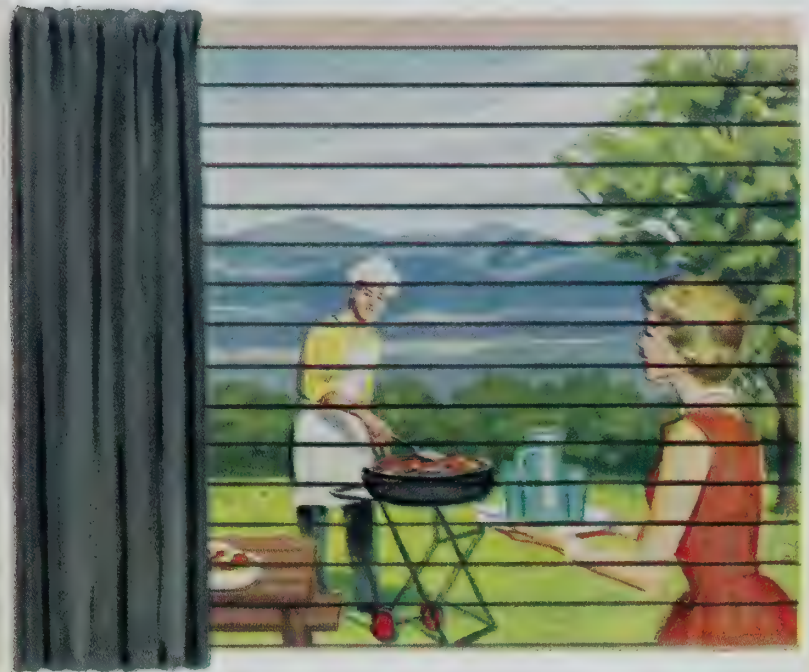


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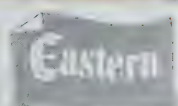
Your eye can scarcely detect where one slat ends . . . and the next begins. And how wondrously functional Eastern's Star is, too. Closed, it *locks out* light . . . gives you a new dimension of privacy and darkness. Open, its *far wider* slats are spaced much farther apart . . . actually give *38% greater visibility* . . . let in more light and *soften* it to remove glare. Eastern's Star is designed for *modern* living . . . and years to come.

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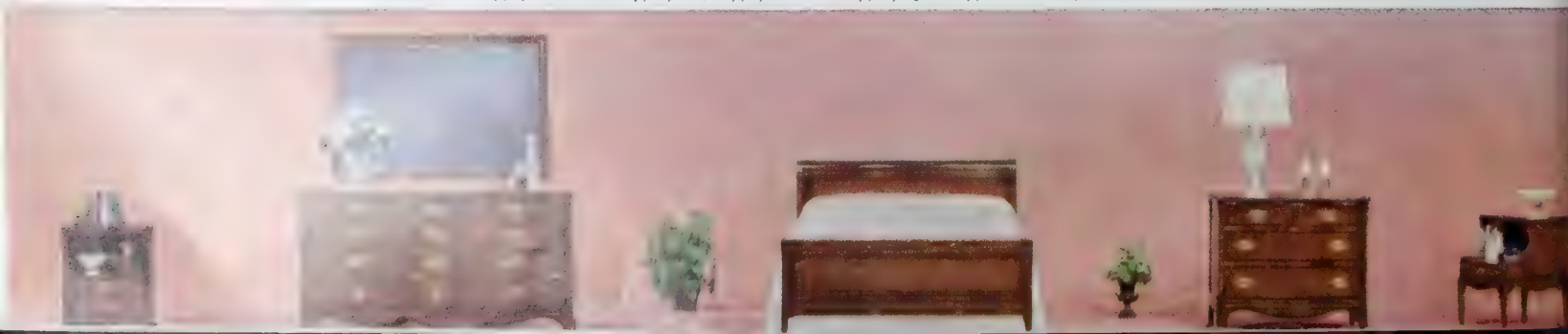
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Night Stand, \$59; Dresser and Mirror, \$264, Panel Bed, \$90; Bachelor's Chest, \$109; Night Stand, \$50.*

*Slightly higher in the West



HOW TO JUDGE A SMALL HOUSE

(Continued from page 97)

Look for spaciousness in a small house

A small house is a study in essentials. It is also a stern test of our personal values, since it forces you to examine your basic living needs and reconcile what you would like with what you can have. If you insist on a palatially scaled living room, for instance, are you then willing to settle for bedrooms the size of a pantry? Could you rather have a large entrance hall than an extra bedroom? Or a dining room instead of a family room?

Such questions as these usually will be resolved on the side of common sense. So, too, will the many questions relating to neighborhood, transportation facilities, tax rate, schools, shopping centers and public services. But you cannot depend upon common sense alone in judging a small house, for the qualities that make a small house exceptional derive from the architect's abilities to use a limited space skillfully and to create an atmosphere of individuality.

The one quality almost everyone seeks in a small house is spaciousness. As the actual size of houses has diminished in recent decades, the need for a feeling of spaciousness has increased. Fortunately, a house of any size can look larger if it is designed as a whole, continuous space, and the most satisfying device yet conceived for stretching space is the open plan. By eliminating walls that block off compatibly related rooms, you can have one large room that seems to push back the boundaries of the house. By opening a part of the house to a terrace, the lawn and trees outside, the interior can seem almost as large as the site and the view themselves.

There is nothing mysterious about the visual tricks played by the open plan. It is based on an old psychological principle: the optical illusion. As long ago as the 16th century, European noblemen recognized the value of illusion in residential architecture

(Continued on page 129)



Broadstripe Parquetry—one of Dodge's specialty patterns.

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DEVELOPMENT HOUSE (Cont'd from page 97)



EZRA STOLLER

The popular objection to many development houses is that they not only look alike but compel their owners to live alike. To overcome this objection by giving each of his small houses a distinct individuality, Florida designer-builder Philip Hiss has devised a modular plan of construction that offers a great variety of floor plans. The three plans shown below are variations of his basic house (above and on page 96), which consists of a series of 12' x 18' bays, or design units. By rearranging these units and using simple flat roof design, Hiss can adapt a house to both a given site and an individual buyer's tastes.

Three plans based on same modular system



For narrow site: This plan (1,620 sq. ft.) has carport and bedroom wing running length of lot. Carport has 108 sq. ft. of storage. Living-dining room and kitchen wing is adjacent to an 18' x 42' rear patio. House has one more bedroom than the basic plan on page 97.



Larger version: Its 1,974 sq. ft. include a third bedroom and a 216 sq. ft. laundry-workshop. Positions of carport, kitchen, living-dining room are reversed from the original. The living and bedroom wings form inner boundary of 36' x 48' patio.



Reversed plan: The screened patio in this version (1,668 sq. ft.) is somewhat larger. Although the study is eliminated, plan includes a third bedroom and a 108 sq. ft. room for storage adjacent to the carport.

HOW TO JUDGE A SMALL HOUSE

(Continued from page 127)

When they commissioned murals of receding gardens and arches, make rooms seem endless and modern. Modern architects achieve the same effect by using glass and almost limitless variety of interior screening techniques.

The open plan, like any other design, frequently has been misunderstood because too much is expected of it. When open planning attempts to tie together unrelated activities—such as living and sleeping spaces—it is both logical and self-defeating. It could never destroy all escape routes to privacy. Instead, it could encourage versatility in the areas which can accommodate living activities roughly akin to each other, for it is a basic assumption that a small house must be planned to do the work of a larger one.

You should expect everyday versatility in a small house plan, and you should look for long-range versatility, too. As your family grows, its interests will change and your house will assume new burdens. You must look ahead to a time when your

pre-school children will require totally different living conditions. Will the family room serve as an emergency guest room? Can the dining room area be used at some time in the future as a center for teenager's hobbies? Is there the possibility of adding a bedroom or bath without spoiling the design or efficiency of the house? The initial excitement of buying a new house can be quickly canceled by the discovery, through the test of day-by-day living, that it is ill suited or hopelessly inadequate for your family.

If you are buying, rather than building, don't let gleaming "extras" beguile you. Houses, like automobiles and cabin cruisers, are built to appeal to your emotions, and although you are making an enormous investment in pleasure and convenience, you should remember that the delights of a supermechanized dream kitchen may be offset by skimpy rooms or poor planning in the rest of the house. You have only so many dollars to spend. Make sure they buy you the best balanced and most satisfying life possible. END



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CASUAL DES

When traditional furniture is adapted to contemporary taste it often gains in translation, as can be seen in these designs for the young collector. The classics inspired them, but modern craftsmen have contributed an informality with which young people feel comfortable. Massive pieces have been scaled down to fit small rooms. Ornate details have been simplified. In the spirit of our age the furniture is equally at home against glass walls or fine paneling, has a functional and not merely decorative reason for existence. It is suited to the active, casual life. The timeless quality of its traditional heritage will keep this furniture from looking outdated or inappropriate: its simplicity will always fit into new decorating plans as the young family matures.



Country English: Bedroom group in a corner arrangement affords maximum storage space and, because of surface details, does it without monotonous effect. *Crawford Furniture Mfg. Corp.*

Rural English: Buffet and hutch, reduced in scale, are still important enough to be the focal point of a room. *Thomasville Chair Company. Arrangement by Ellen Lehman McClusky A.I.D.*





Italian Provincial: A pair of commodes, flanking a porcelain stove, add to the balanced arrangement of furniture in this formal room. Their subtle parquetry, square yet graceful lines let them fit into a country setting as well as a town background. *Century Furniture Co. Arrangement, Ellen Lehman McCluskey A.I.D.*

Shaker influence: Chairs used in an entrance hall corner combine the austere lines of the past with today's comfortable upholstery to provide an inviting and distinctive furniture grouping. Their low, lean look blends well with many periods, can move with effect to any room in the house. *Globe Parlor Furniture Co.*



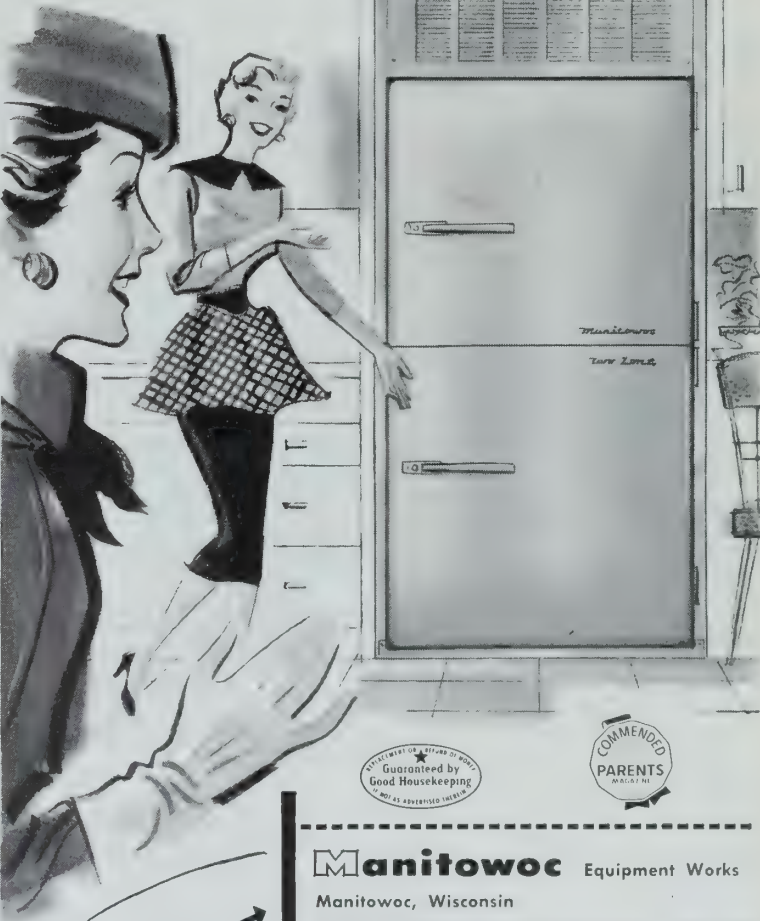
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MEHLMANN

The carousel shown here is designed to fit over a birthday cake. Made of heavy paper, it is a gay colored contrivance which is easy to assemble, which will last for several years. The spirited horses, the poles and the striped tent make charming decoration for a young one's birthday cake. \$1 postpaid for the set. Best Values, HG-5, 401 Market St., Newark, N.J.



A hot sauce or an individual serving of chicken hash will keep delectably warm if you serve it in the silver plated appointment shown here. The stand, the server and the ladle are beautifully silver plated. A squat candle in a glass holder is included. \$16.95 ppd. Tax incl. Order from Bertram Shrier, Department HG, 1145 Connecticut, Washington, D. C.



Make monkey shines with the amusing wicker handbag shown here. You are apt to cause a commotion when you appear at the club with it. It is commodious. When the bag is open the monkey's head drops dejectedly between the legs. 12" high. Handles are 6" in diameter. \$7.95 postpaid. Order from Susan Smith, Department HG, Carpentersville, Illinois.



Lifetime investment. Everyone will admire the two-line marker shown here. It is designed to fit onto the standard size rural mail box. Made of rust-proof aluminum, it has raised letters on both sides. These reflect light, are white against a black background. Will take up to 17 letters or numbers. \$4.95 ppd. Order from Spear, HG5, Colorado Springs, Col.

AROUND

with Ann McLaughlin

order, as few of them handle c.o.d.'s. You may return for refund any item not personalized if you return it promptly by insured mail and in an unused condition.

Delightful cherubs for the birthday cake are these tiny hand-carved angels from Italy. Each is finished in gay colors, each has a hole-in-the-head for a candle, each is fitted with a pointed wood peg for inserting into the cake. 1½" high. \$2.50 ppd. the set of 12 holders and 12 candles. Kronenberger's, Dept. HG5, Hamburg, New York.



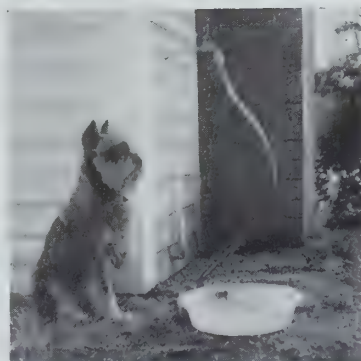
You're in business at the beach if you are lucky enough to own the compact combination shown here. It contains a striped mat (blue, yellow or red with white), a terry towel, a canvas and aluminum back rest, a rayon umbrella and a plastic carrying bag. It is priced at only \$15.95 ppd. Robin Hood's Barn, 676 High, Westwood, Massachusetts.



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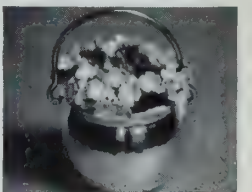
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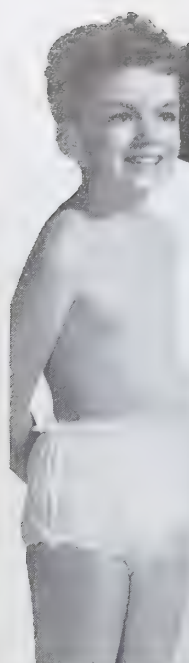
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Audubon Birds have been superbly reproduced in a set of beautiful Syroco Wood wall plaques. Finished in gleaming metal gold, they are a decoration of pure distinction. Four different designs—Swallows (A), Warbler (B), Bluejay (C), Chickadee (D). Each is 10" square, all ready to hang in a variety of arrangements.

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CHALMAR

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Keep your child safe from the psychological disturbances caused by wet beds. Give your child the security of waking up in a dry bed. This patented all-in-one panty is day and night protection—safeguards against wet clothes and bedding.

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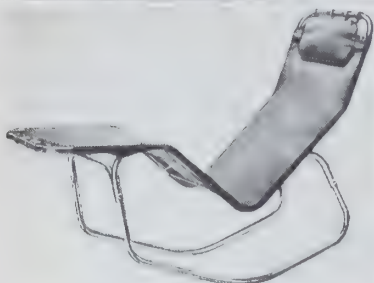
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Enjoy that floating feeling and give your heart a lift! The best way to relax is a reclining position with your feet higher than your head as provided by the original two-position Barwa. Weighs only 13 lbs. and can be easily moved from room to room, indoors or out. Of durable aluminum with vat-dyed replaceable canvas covers in green, yellow, turquoise or rust. Now only \$19.95, express charges collect. Extra canvas covers available (perfect for a change of color scheme) for only \$9.95. No COD's, please. Albin of California. 1401-G West 8th Street, Los Angeles 17, California.



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Jenifer House Dept. G-5

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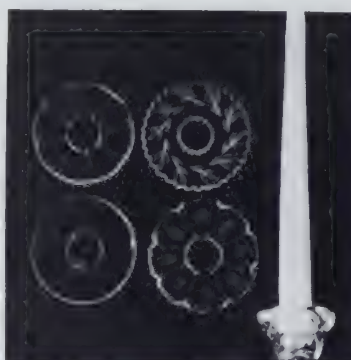
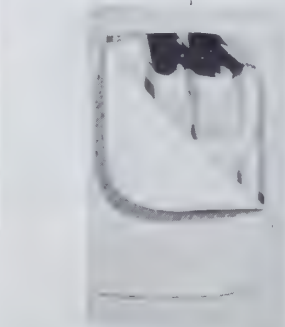
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Bala-Cynwyd, Pa.
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SHOPPING

A country house needs a foil like the handsome spread eagle shown here. Beautifully cast in aluminum. it is rich in detail. 27" wide x 9" high x 3½" thick. it comes in two finishes: painted in gold (\$17.75) or finished in 23K gold leaf (\$37.75). In either finish it is beautiful. Postpaid. Order from The Cape Cod Cupola, 78 State Road, No. Dartmouth, Mass.

Good protection for your expensive shoes: the zippered shoe bag shown here. It is made of quilted plastic and is fitted with twelve capacious pockets which will hold both men's and women's shoes. Hang it on a door, closet wall or the clothes rod. Pink, turquoise, hunter. 19" x 30". \$5.25 ppd. Frances-Morris, 125 Ashland Place, Brooklyn, N. Y.

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AROUND

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Spirited horses made of cast metal are excellent decoration for a tack room or for a man's study. Shown here is a pair finished in flat black and decorated with gold highlights. Each horse measures 11" high x 16" wide. Each is drilled for easy mounting. \$9.95 ppd. the set of two. Jenifer House, Department HG5, Great Barrington, Mass.

The whole family will benefit from the all purpose cream "Esoterica". It is an emollient which has a beneficial effect on brown spots, freckles and other darkened areas on the surface of the skin. Use it to help clean up enlarged pores, blackheads and acne. \$2.20 ppd. the 3 ounce jar. Order from Mitchum, Dept. HG5, 206 West Blythe St., Paris, Tenn.



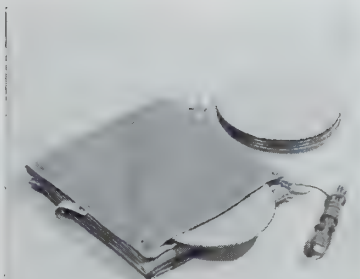
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60
MAGAZINES

A
WHOLE
YEAR'S
SUPPLY

NOW ... IN KITS, TOO FLOOR RACK

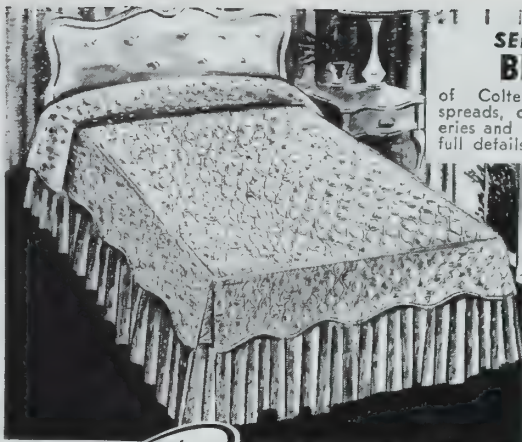
This handsome and practical floor rack holds all your magazines where each is visible for quick, easy selection. Holds 30 on each side. Magazines will not touch or bend. Easily carried for convenience and furniture arrangement. Hand made in honey tone knotty pine or lovely maple or mahogany finish. 23"x30"x9 1/2". \$29.95. Express Charges Collect. **ALSO IN COMPLETE KIT**—for easy 1-hr. home assembly. Prefitted, drilled, sanded, etc., with step by step instructions. \$17.95 Postpaid.

Yield House
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Remarkable value

Early American Mule Ear Chair with hand-woven double-ply natural cane seat—a value you can't duplicate *anywhere*. This pull-up chair is fully assembled, has curved ladders, and "mule ear" back posts 36" high. It's authentically handcrafted from selected native hardwoods (birch or ash). Seat is 17" x 14" deep x 18" high. Unpainted (\$9.90 for two); light natural finish (\$11.90 for two); finished in maple, mahogany, pine, cherry or walnut (\$13.90 for two). Minimum order is two. Write for **FREE** catalog. Express charges collect. Satisfaction guaranteed. Quick delivery. Send check or m. o. **DIRECT FROM WORKSHOP TO YOU**
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If you like to loaf, you'll like the easy, airy comfort of the "Cavana." These cork-platform sandals are made entirely by hand of long-wearing natural-color Water Buffalo leather. For year-round wear. Sizes 3-13. Brochure on request.

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. . . you will be of this handsome natural color willow chair. Beautiful winged peacock back. It is wonderfully comfortable, most unusual and sturdily constructed. Overall height 55"; seat height 17"; seat diameter 18 1/2". Weight 10 lbs. \$45.00, express charges collect.

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Dept. G-5

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Unset "Titania" gems, 1 to 5 carats, for your own rings, brooches, pins, etc. Per carat ONLY \$10*

Regent Star Rubies and Sapphires. Same at proportionately low prices.

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FOR
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Restores Liveliness, Body to Thin, Mistreated Hair — at Once!

So effective—you use Hormonex Serum drop by drop! Gives thin, dyed, bleached hair natural female hormones required by woman's body to stay young, attractive. Hormonex Serum stimulates tiny blood vessels in scalp, brings more blood to scalp, "feeds" hair roots! Helps hair look fuller, heavier, livelier from very first! Helps hair hold wave better, stay in place with less fixing. Gives wonderful highlights without greasiness. Drop directly onto scalp. See remarkable change! See thin, brittle hair—brittle, damaged hair—look younger, healthier, heavier again or money back. In handy dropper bottle, 2 months supply.

Send No Money—7 Day Trial Test
Send name and address. Pay only \$3.50 on arrival plus C.O.D. postage and tax on guarantee you must be satisfied with first results or return remaining HORMONEX SERUM for Hair & Scalp for money back. Or—save money. Send \$3.85 which includes tax and we pay postage. Same guarantee.

MITCHUM COMPANY, Dept. HG-6, Paris, Tenn.

Kitty Cootie-Chaser

Kills Fleas while Cats Nap

A wonderful gift for your cat! Miraculous new **Kitty Cootie-Chaser** is a comfortable bed that kills fleas, lice while cats nap. Inviting aroma entices them away from softest chair or sofa. No more tedious ordeals shaking flea powder into dense fur. No risk of dry coat or flaky skin—helps prevent mange. Stops biting, scratching.

Improves disposition. Praised by those who enter pets in shows. Long-lasting. **Kitty Cootie-Chaser**, 14x18 in., \$2.49. Extra inner pad, \$1.50.

Flea-Scat-Pad for Dogs—just as comfortable, just as effective. Kills fleas and doggy odor; 15x28 in., \$3.49; Super size, 28x36 in., \$4.98.

Send check or M.O. and we pay postage. **Money-Back Guarantee.**
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SHOPPING

A teen-age dream might include the bucket chair shown here. It is made of sturdy pine which is hand polished to a soft patina. The seat (12" in diameter) is covered with a Provincial print which comes with a red or green background. 30" over-all height; 18" seat height. \$14.75 ppd. Order from Suburban Antiques, Woodside Road, Yardley, Penna.

Gallery table. This charming Chippendale table is made of solid mahogany. Beautifully detailed, hand rubbed to a satin finish, it is fitted with a solid brass pierced gallery. It is the small table you can use in any room, you can give to any bride. 22" x 14". \$27.50. Express collect. Newcomb's, Box 1249, Department HG5, Durham, North Carolina.

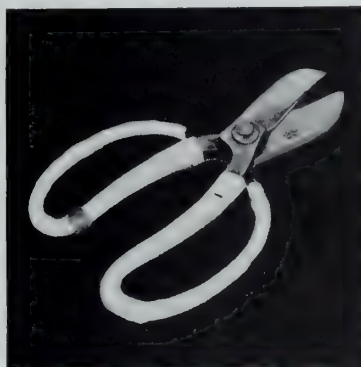
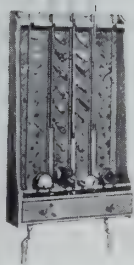
The best table to take along in the car is the one shown here. It hooks over the back of the front seat and provides a surface for food, paperwork, a friendly game of cards. The frame is made of steel finished in black lacquer, the surface is made of wood finished in red. 12" x 30". \$5.95 plus 50c. Huss Brothers, Department HG5, 800 No. Clark, Chicago, Illinois.

AROUND

A Nimrod's joy is the rack shown here. It will display his fishing equipment both in and out of the season. Packed in kit form, it is finished and ready to assemble. It will hold five rods and five reels, flies, lures, plugs. An accessory drawer at bottom will hold other addments. \$12.95 express collect. The Yield House, Dept. HG5, North Conway, New Hampshire.

The vernal equinox starts most of us dreaming of seeds and plants, of bulbs and corms. For these dreamers we show the marking kit. It contains wood labels, an indelible marking pencil, pliable wire. Order several for yourself and for the garden enthusiasts you know. Each kit is priced at only \$1.29 postpaid. From Miles Kimball, 100 Bond, Oshkosh, Wis.

Japanese shears. At this time the primroses are budding, the tulips are impatient to bloom. So that you will be ready to snip properly a beautiful flower we show this comfortable shears. Made of fine steel it has a cleverly designed handle which is wrapped with bamboo. 6½" long, \$2.50 postpaid. Order from Edith Chapman, HG5, Nyack, New York.



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Finest quality everglaze chintz, charmingly quilted and ruffled! Concealed drawstring assures perfect fit on any tank or stool. White, Yellow, Light or Dark Blue, Wine, Pink, Cherry Red, Brown, Aqua, Chartreuse, Dark or Light Green, Gray. Each 2 piece set is gift boxed. Sorry, no C. O. D.'s. Order today for ideal gifts!

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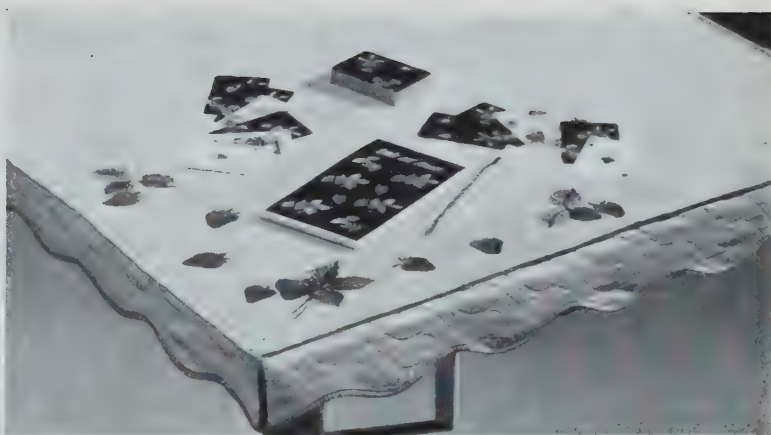


"TRAVEL TWINS" CARRY YOUR JEWELRY IN STYLE

These twin jewelry cases are delightful traveling companions you'll take with you wherever you go. Small enough to tuck away in suitcase corners or even a large hand bag (not to mention dresser drawers) yet they hold enough jewelry to see you around the world in style. Made of Swiss embroidered, quilted taffeta, lined with velvet. Cases are zippered. In pink or turquoise with contrasting lining. 2¾" square.

The pair, only \$2.95 postpaid
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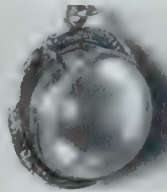
(B) Diploma—with red seal and ribbon (enamel) to make it official.
14K Solid Gold...\$9.50
Sterling Silver.... 2.00



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14K Solid Gold...\$7.00
Sterling Silver.... 1.50



(D) Map—of any state or U.S. possession, foreign countries. Enamelled in 14K Solid Gold...\$12.50
Sterling Silver.... 2.25



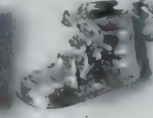
(J) Crystal Locket—Hinged, will hold two photos. Shining crystal magnifies them.
14K Solid Gold...\$18.00
Sterling Silver.... 4.50



(H) School House—has pupil and teacher at the door. Remember school days.
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Sterling Silver.... 4.00



(K) Diary—Inscribe happy events, dates, places. There are 4 sides, and back cover to engrave.
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(L) Baby Shoe—keepsake of baby's shoe. Name can be engraved on it.
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Engraving on any charm—10¢ per letter on back only. Please print inscription clearly. Enclose with order.

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Wittnauer DE LUXE **WEATHER-KEY**
A PRODUCT OF LONGINES-WITNAUER

\$18⁹⁵ Postpaid

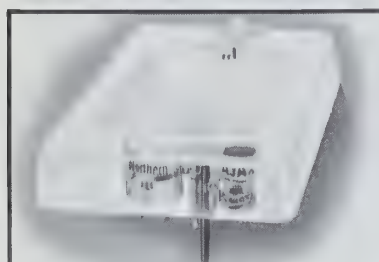
An Excitingly Different Gift

New elegance in weather instruments is achieved in this Wittnauer Weather-Key. Jewelry-designed case, electro-plated with gold, frames three iridescent pearl-like dials imaginatively engraved in dolphin design. Decorative hands in black and gilt complete a picture of luxury. Glittering decor for desk or table. So useful, too—this Wittnauer DeLuxe Weather-Key Instrument is a combination barometer, relative humidity indicator and thermometer which answers the most-asked questions: "What's the weather ahead?" "What's the humidity?" "What's the temperature?" 7½" x 4½".

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PLEASE Send Me _____ Wittnauer DeLuxe Weather-Key Instruments at \$18.95.

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(If to be sent as a gift, send us gift card and insert mailing address above. We will enclose card and mail direct.) Satisfaction guaranteed or money refunded.
Total Enclosed _____ Check ☐ Money Order ☐ Sorry No C.O.D.'s.



Stores Bathroom Necessities Out of Sight!

Kaddi-Klip Bathroom Helper

Put the waste space below the bathroom lavatory to work—and have a cleanser can, the bowl brush, and an extra roll of tissue fingertip handy and out of sight! Kaddi-Klip attaches to drain pipe—adjusts to any size—and holds the 3 necessities (not included). Durable metal with rust-resistant finish. Order No. 6961-6, Kaddi-Klip, \$1.00 by mail, postpaid.

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WITCH AUTOMATIC NEEDLE THREADER

AN amazing, timesaving device that will thread your needle quickly and simply every single time! All you do is insert the needle in the cylinder, press the lever and instantly the needle is threaded and ready for use without the slightest effort or eye strain. After reading the complete, illustrated instructions, you could do the job "with your eyes shut." An indispensable sewing aid. "Witch" needle threader, made of sturdy plastic, is a simple mechanism that even a child can operate.

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SHOPPING AROUND



For wire hangers you need non-slip covers like the one shown here. Made of a sponge-type plastic, the covers come in pastel pink, blue, green and yellow. Easy to attach, the covers add decoration to the humdrum wire hangers. They protect clothes from rust and stain, too. \$1 ppd. dozen. Order from Nob Hill. Co. Box 1592, San Francisco, Ca.



Father's time will pass pleasantly if he has the set of clock links shown here. Made of gold-plated metal, one link is set with a Swiss movement watch, the other with an antique Danish clock. The backs are easy to operate, always secure swivels. Modestly priced at \$14.80. Ppd. Tax included. Order from Lowy's, 20 HG 116 St., Rockaway Park, N. Y.



A good shirt to wear with slacks, shorts or a cotton skirt is the handsome "Mexican marriage shirt". Made of homespun Mant cloth, it is meticulously cut and finished. You have a choice of two colors: Oxford gray or heather. The decorative hand embroidery is white. 10 to 18. \$7.50 postpaid. Order from Old Mexico Shop, Department HG5, Santa Fe, N. M.



An elegant chair for the well decorated room: the pull-up chair shown here. The blond finished frame is made of hardwood, the upholstery is foam rubber, the fabric comes in a choice of *thirty* colors. Over-all size: 30½" high x 28" wide. Seat depth is 20" \$69.50. Express collect. Order from Dixon Furniture, Department HG5, Ellicottville, N. Y.



The butterfly set of sterling silver jewelry shown here is exquisitely cast. The pin is important in size (3" x 2¾") and can be worn on a hat, a lapel or a belt. The earrings are profile miniatures of the pin (1" x ½") \$6.75 the set; \$4 for pin; \$3 for earrings. Ppd. Tax incl. Order from Jamaica Silversmiths, Dept. HG5, 79-32 164th St., Jamaica, N. Y.

You'll love the luxurious elegance of longer-wearing upholstery of **DuPont Nylon**

There's a new fashion look to upholstery . . . a look of luxury and elegance, thanks to Du Pont nylon. This spring you'll find these beautiful fabrics in more decorator colors, weaves and textures than ever before. But luxury isn't the only advantage nylon brings to upholstery . . . it brings longer wear and easier care, too. Look for this beautiful upholstery of Du Pont nylon at leading department stores, decorating departments or ask your decorator to show you swatches.



BETTER THINGS FOR BETTER LIVING . . . THROUGH CHEMISTRY

You'll find these upholstery fabrics of Du Pont nylon, rayon and cotton (shown on a contemporary chair by Dunbar) at these and other fine stores: Burdine's, Miami • Halle Brothers, Cleveland • Lambert Furniture Co., St. Louis • Marshall Field & Co., Chicago • W & J Sloane, New York, Beverly Hills and San Francisco

Du Pont makes fibers, does not make

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All the beauty of natural woodgrain with none of the limitations of wood. Attractive Richelain* plastic tops in patterns developed exclusively for ChromCraft. These gleaming plastic tops resist scratches and scuffs, stains and acids, and clean easily with a damp cloth. So much at home with today's smartest styles and so much a part of ChromCraft's decorator colors and exclusive designs.

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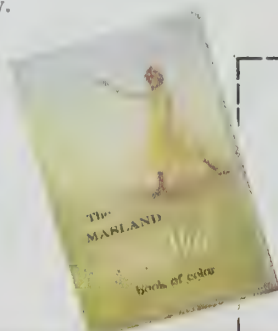


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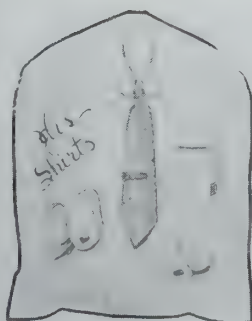
FACTORIES LOCATED IN CHICAGO, ILL., GRAND RAPIDS, MICH., BROOKLINE, MASS. AND WINCHENDON, MASS.

SHOPPING AROUND

For Mother's Day you might consider the 14K gold arms shown here. The large heart (1 1/8" across) has a satin finish center, a rope design edge and an insert of heavenly blue turquoise. \$64.00. The gold key studded with two cultured pearls, two ruby and sapphire chips. \$34.00. Ppd. Tax incl. Jewelry House, 31 W. 47th St., N. Y.



His shirts will last longer if you have him put the soiled ones in a special laundry bag. From it they can go to the laundry. We have an amusing bag made of heavy Vinyl decorated with a hand-screened design of a shirt, a legend "His Shirts," a zipper opens at the bottom. \$2 ppd. Inez Holland House, HG4, 5 East 11th Street, New York 11.



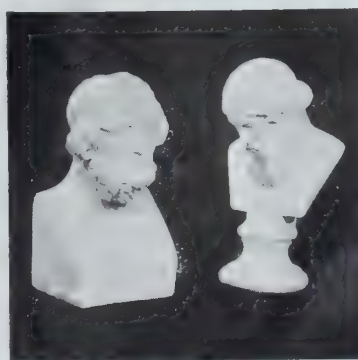
Exercise will work wonders with the figure. For example: if you think that your legs are a bit plump we suggest that you read for the book shown here. Edited by a doctor, it contains excellent exercises intelligently described. You will realize excellent results if you persevere. \$1.98 ppd. From Modern Methods, 296 Broadway, New York, New York.



Stand the cook books on the durable plastic rack shown here. Attractively designed to complement the decoration scheme of any kitchen, it will hold your cook books, your scrapbook of recipes, and other impedimenta devoted to good food. Gray. \$3.95 ppd. incl. engraved name. Handy Gifts, 103, Jasper Bldg., Culver City, Cal.



Classic busts make excellent decoration for both the traditional and the contemporary room. Shown here are two beautifully reproduced pieces of sculpture. One is Homer, the poet; the other is Plato, the philosopher. Each is about 9" high. Finishes: white, ivory or black. Each has felt bottom. \$5.95 each. From Mono-Art, HG, 50 Delancey St., New York.



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Newly designed rollers let you hang twice as many garments in the same space



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Size #1 expands 18" to 30" (10 rollers)	\$2.99
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MIDDLE six-title SEWING SET (pins, needles, snaps, etc.) matches Spice Set; each decal 2" across; 75¢ per set.

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ORGANIZES & GLAMORIZES YOUR CLOSETS

GIVES YOU MORE SPACE, NEATER CLOSETS, CREASE-FREE CLOTHING AND ENDS CLOSET JAM-UPS

A flick of your finger and your clothes hangers roll smoothly on the plated rollers of the new CLOSET TROLLEY ROD, making everything in your closet instantly accessible.

"Stretches" your closet by automatically spacing clothes neatly. Bumper action of Closet Trolley prevents creasing of garments. No needless pressing.

This precision-built new import of heavy chrome-plated steel replaces old fashioned clothes pole . . . is attached to closet shelf in minutes with a screwdriver. Insert regular hangers into roller . . . and from then on they glide back and forth with magical ease.

Make old closets like new . . . or use this unit in new closets. It can't sag no matter how much weight you put on it . . . and the improvement in the appearance of your clothes will pay for your CLOSET TROLLEY many times over.



Dazzling Spec Glamourizers

wonderful at . . . \$1.00 each pair.

Men certainly will make passes at girls who wear glasses . . . IF you glamorize your frames with these stunning sparkling clips, made of superb quality pearls and rhinestones. Snap on jeweled rims will fit on any eyeglass frame and are easy to put on. Available in rhinestone and pearl; "diamond"; or sapphire blue on gold or silver plated clips. They add a brilliant touch to your sunglasses. Want variety?

ORDER ALL 3 pair for \$2.75 ppd.

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\$4.95



Sizes 4-10

Snug-fitting, soft and supple with Indian conchas and airfoam insoles. Glove leather; white, black, cream. Suede: rust, turquoise, pearl gray.



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Skillful styling . . . delicate detail . . . and superior craftsmanship . . . make this authentic Old South design the choice of discerning homemakers everywhere. These lovely pieces are only available direct from Moultrie Mfg. Co.

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Prices on Pieces Shown Above

Settee 36" wide	\$35.00
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Send Check or Money Order.
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PARTY LIGHTS give a mid-summer magic to your lawn at night, burning with a torch-like brilliance that pierces the dark like an Hawaiian flare. Because they burn kerosene, they also repel mosquitoes! Mounted on two-section 6-ft. poles, they stake into the ground. Perfect by front door along front walk, around barbecue area.

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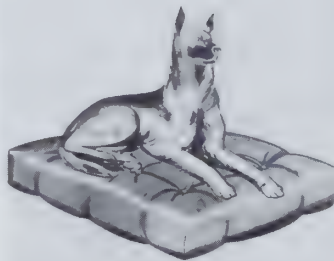
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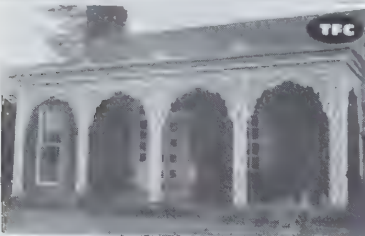
A dog's life will be a happy one if it can snooze on a real mattress. Shown here is one made of cedar treated cotton. Four inches thick, it protects from drafts and dampness. Because it is cedar treated it repels fleas and ticks. Sizes from 15" x 21" (\$3) to 36" x 50" (\$12). Postpaid. Order from the Kumfort Co., 79HG, Sudbury Street, Boston, Massachusetts.



A pre-teen-ager will be enchanted with the gay plaid pocket book shown here. It is a perfect carryall for a small miss and is fitted with a music box. When the young one unsnaps the bag, it plays a tune; when it is closed the music box is turned off. 6" x 5". Predominant colors are red, yellow or green. \$4.25 ppd. Gina & Son, map, HG5, 1048 Lexington, N.C.



Nostalgic note for the kitchen or bathroom: old fashioned candy jars. These footed containers are made of clear quartz glass and fitted with removable covers. They make perfect canisters for flour, sugar, rice. Or use them to hold your bath powder, cotton pads or bath salts. 7" high x 4 1/2" wide. \$2 for one. Ppd. From Rock Oaks, HG5, Prairie View, Illinois.



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This roll of water-repellent, army duck is tops for recovering chairs, swings, gliders, etc. Cloth (10.10 ounces per sq. yd.) measures 15" wide and has neat white piping along edges. Specify yardage and color: red, green, or yellow.

Price per yard 89¢ ppd.
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AROUND

Pearl circle. You might wear this guard ring singly or in pairs. It comes in sterling silver set with tiny fake pearls or in gold-plated metal set with the same attractive pearls. And the cost is extremely modest. \$2.95 postpaid for one; \$5 postpaid the pair. Federal tax included. Order from Ruth Brawer, Department HG5, Box 4035, Tucson, Arizona.

Italian import. You will enjoy wearing the hat shown here whenever you loll on the beach or the terrace. Hand-woven in Italy, it is finished with straw fringe which makes flattering and amusing shadows in the sun. It comes in all white or white with red fringe. One size fits all heads. \$3.95 postpaid. From Elizabeth McCaffrey, Orange, New Jersey.

An excellent pair. The well designed captain's chair shown here can be bought only in sets of two. Made of solid birch or maple, each is fully assembled, ready to paint, stain or lacquer. Note the saddle seats, the bentwood backs. Over-all height 28½", seat is 17" x 16". \$15.95 the set of two chairs. Exp. coll. Meadowbrook. HG5. Bellmore. N. Y.



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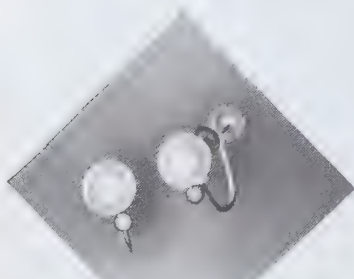
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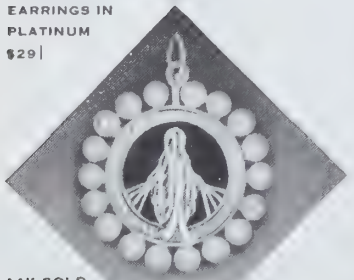
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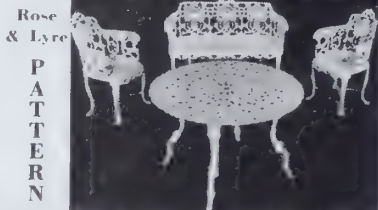
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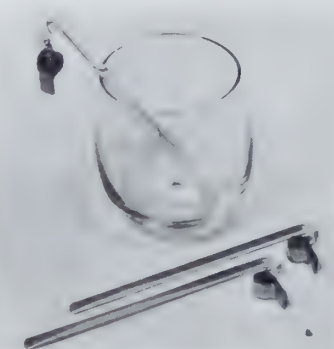
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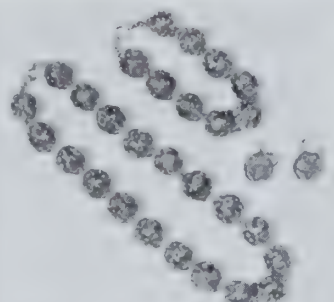
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Whistle when you want another drink! If you are the absent minded host, your guests need the stirrers shown here. Made of crystal clear glass, each stirrer is fitted with a silver color metal whistle. The guest can give a small toot when a refill is in order \$2.95 postpaid for 6. Order from Ward Phillips Company, Department HG5, Carpentersville, Ill.



Venetian glass beads embellished with gold high lights and hand painted pink rosebuds make this 15" choker a thing of beauty (\$5.50.) If you want other lengths you may order them for a slightly higher cost. Matching earrings (button, drop, screw back or fitted for pierced ears) \$1.65. Bracelet \$3.30. Ppd. Fed. tax incl. Alpine 505 Fifth Avenue. New York



No Brackets, Screws or Tools Used
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AROUND

Jeweled trinket for a pretty purse: the folding toothbrush. When closed, it is no larger than a lipstick. The well designed cylinder is made of metal finished in gold plate. A medallion of sparkling fake jewels decorates the cover. The brush is fitted with nylon bristles. \$2.45 ppd. Order from RMS Interiors, 11146 South Michigan Blvd., Chicago, Illinois.

Rejuvenation. Dark-finished furniture can be given the new blond look if you use the ACM plastic finish graining system. No scraping, sanding or paint removing is necessary when you use the three-coat kit shown here. It will give excellent results on both wood and metal furniture. \$3 for kit No. 1 for four chairs. Schrack, 152 HG N. Fourth, Phila.

An old favorite. Mason's ironstone china has been one of England's most popular table wares. We show here a twenty piece starter set (four cups and saucers, four salad plates, four dessert plates, four dinner plates) for a modest \$15.85. Ppd. The pattern is "Vista", the colors are pink, blue or brown on white. Carl Forslund, Grand Rapids, Mich.

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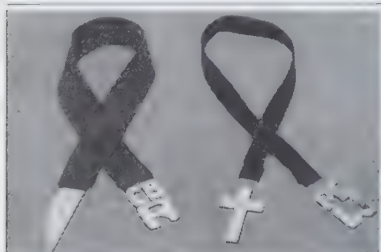
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AROUND

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in Denim or Chambray

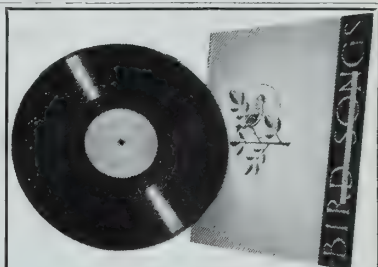
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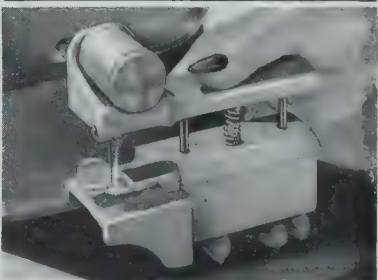
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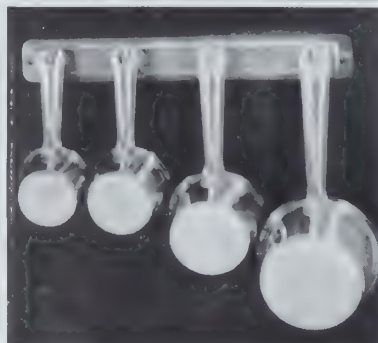
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Everything about this shoe is new... except its genuine moccasin comfort! The meaty leather is superbly mellowed, and hand-finished to an antique *burnt ivory* that grows richer with age! Hand-moulded by Taylor's Down-Maine craftsmen—and embellished with genuine hand-forged buckles, these shoes are an adventure in fashion and an experience in unequalled comfort!

Sizes 6 to 12, widths AA to E... **\$1895**

ORDER BY MAIL—give exact shoe size, satisfaction guaranteed. Please add 35¢ for shipping.

FELLMAN LTD., 49 W. 43 N.Y. 36, Dept. HG
also 6 E. 46 St. NYC and Newark, N.J.



New Decorative MEASURING CUPS

Long copper-finished handles set off silvery miniature saucepans. Accurately measuring 1/4 cup, 1/2 cup, 1 cup, and 1 1/2 cup, this lovely set comes complete with matching copper-finished wall rack. The added touch for any kitchen décor. The set, only **\$1.95**

MATCHING, LONG HANDLED, COPPER FINISHED MEASURING SPOONS... **\$1.00**

THE SET (CUPS AND SPOONS)... **\$2.75**

Please Add 25¢ For Shipping

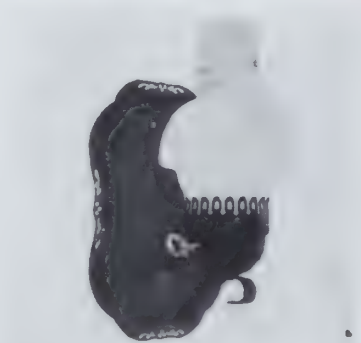
THE ADDED TOUCH

Wynnewood, HG5, Penna.



SHIPPING

The record case you will want to carry to the picnic area, to the beach, or on the boat is the neat case shown here. Strongly made, it is covered in linen fabric which comes in assorted decorator colors. Equipped with index folder, stickers, cushion dividers, it holds 50 records. 12" square. \$5.49 ppd. Florida Gifts & Gadgets, 1356HG Main, Sarasota, Fla.



A tole shield finished in black and high-lighted with touches of gold forms the background for the pleasing pin-up lamp shown here. The frosted chimney is decorated with a design of grapes and flowers. Shield is 7" x 9". Globe is 5" in diameter. \$4.50, plus 50c West of Miss. Order from Seth & Jed, HG5, New Marlborough, Massachusetts.



Lacquered straw is used to make the attractive summer bag shown here. Ample in size (10" x 12") it is finished in natural color and decorated with a handsome floral design. Note the two "doors" on top, which are easy to manipulate. You can carry this with all summer costumes. \$2.95 plus 25c. Tax incl. Vernon, 156H Fourth Ave., Mt. Vernon, N. Y.

Queen Anne WIG STAND

George never slept here, but his wig could have. This stand, made of solid mahogany complete with copper bowl, is a true reproduction of a fine English piece dating back to 1750. Today it serves many decorative uses in living room, dining room or hall. Ideal for floral arrangements or planter. Free delivery. \$44.50. Add \$3 West of Mississippi.

WRITE FOR CATALOG

Send 25¢ in coin (NO STAMPS) for our new catalog of over 100 Early American and 18th Century reproductions.



Newcomb's Reproductions
BOX 1249G, DURHAM, N. C.



FEET HURT? WALK ON AIR!

Here's quick relief for anyone suffering from calluses, blisters, spur or bruised heels, or general foot fatigue. Perx Air Cush'n Innersoles give your feet immediate comfort. Just place Perx in your shoes and walk. Air moves thru a small channel, gently massaging feet. Odorless, non-absorbent, almost weightless. Order by men's or women's shoe size. Only \$1.95 a pair (no C.O.D.'s, please—money back if not delighted). PERX, Box 707, Burbank 4, Calif.

ENGLISH BONE CHINA

Herbert S. Mills
38 KING ST. E. HAMILTON CANADA



SEND FOR FREE DINNERWARE BOOKLET

AROUND

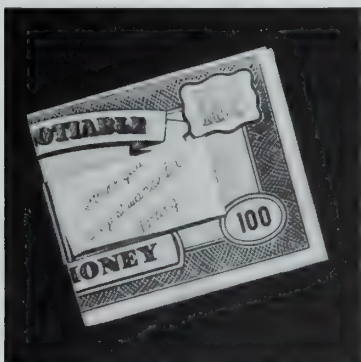
A **young miss** will be pleased to receive the white Dacron and lace blouse shown here. It washes easily, dries in a short time and needs no ironing. It is pretty enough to wear with a dress-up skirt or a party jumper. It is available in sizes 7 to 14. \$3.25 ppd. Order from Miss Abbot's Children's Shop, Department HG5, Wollaston, Massachusetts.



Sculptured dish. This Haitian mahogany serving piece is classic and graceful in design. Polished to a satin finish, it has the handsome color of natural mahogany. You will enjoy using it to serve nuts, potato chips, pop corn or small fruit. Overall length: 22". \$1.35 postpaid. Order from Hobi, Dept. HG5, 15 West 57th Street, New York 19, New York.



If you love him, if you want to declare affection, congratulations or any other expression the nice way to do it is on a money clip. It will cost 10c a letter to have your message engraved on the clip shown here. \$5.50 for a clip in sterling silver; \$6.50 for gold filled; \$48.50 for 14K gold. Ppd. Tax incl. Holiday House, 23 Bellevue Bldg., Upper Montclair, N. J.



FANCY PANTS
for plants

Add glamorous beauty to all of your potted plants—use "Fancy Pants." Made of white flexible polyethylene in a delicate lace-like pattern. Fastens together to fit snugly either 4" or 5" pots. Easy to clean—just soap and water does it. "Fancy Pants" make ideal gifts for friends or bridge prizes. You'll love their **\$1.00** Ppd. lowest price, 3 for only.

No C.O.D.'s Please
Order by Mail. Satisfaction guaranteed.
GLASSCRAFT 920-G Chicago Ave.
Evanston, Ill.



KETTLES PRICED FROM \$19.50

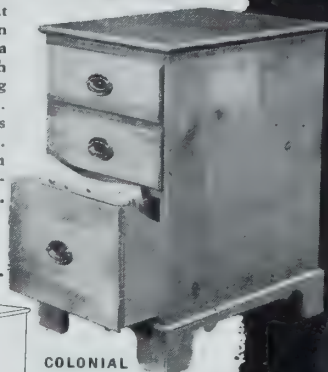
Perhaps he can't boil water now; but give him a Cook 'N' Kettle and in a little while he'll produce steaks "out of this world." Cast Iron Kettle and Lid hold the heat, sear meat quickly retaining all the rich natural juices. It's the easiest cooking ever.

WRITE FOR FREE INFORMATION
COOK 'N' TOOLS, INC.
P. O. BOX 949 HG TULSA, OKLAHOMA

ORGANIZE AND GLAMORIZE WITH THE FILE-DRAWER TABLE

Why buy an ordinary end table . . . when you can get this handsome piece of furniture that doubles as a file chest, too! Now you can keep your important papers as orderly as a corporation's . . . in a drawer deep enough for standard alphabetical guide and long enough to store the accumulation of years. Hand-made with antiqued hardware. Drawers are dovetailed and set on hardwood rails. The inspired touch for your Early American OR contemporary home . . . the gift your efficient friend (or husband) will adore you for.

LETTER OR LEGAL SIZE



WHEN ORDERING, SPECIFY

SIZE: Letter (16 1/2" x 22 1/2" x 28" high) or Legal—add \$3.00—(18 1/2" x 22 1/2" x 28" high)

STYLE: Modern or Colonial

DRAWERS: 2 small drawers & 1 file drawer (#FDT-1) or 2 file drawers only (#FDT-2)

FINISH:

Knotty Pine, unfinished, smoothly sanded—**\$27.95**
Antiqued Pine finish, hand-rubbed — **\$29.95**
Unfinished Tupelo, smoothly sanded — **\$32.95**
Maple, Mahogany, or Walnut finish—**\$34.95**
(Add \$3.00 for legal size)



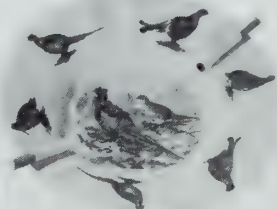
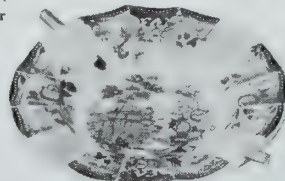
COLONIAL
Quick delivery.
Send check or Money Order.
Satisfaction guaranteed.
Express charges collect.

WRITE FOR FREE CATALOG

Jeff Elliot Craftsmen
Dept. G-57 STATESVILLE • NORTH CAROLINA

SOUP-ER DUPER ASHTRAYS

Old English soup bowls of white Staffordshire China have been rejuvenated into giant size ashtrays—quite a new switch on an old plate! Made from old molds, it comes in two patterns:
Game Birds, a whopper of an ashtray for board meetings and stag parties; or the beloved Tonquin pattern in plum, pink, brown or blue. Each holds 16 cigarettes, is 8 1/2" in diam.



\$2.50 each
\$4.50 for two
All prices postpaid.

SETH and JED Dept. G-5 New Marlborough, Mass. Write for FREE catalog.

Glad Hand Jewelled BOTTLE CAP



Give your guests a Glad hand, when serving party refreshments, by using a Glad Hand Bottle Cap. . . . It keeps the fizz in the ginger ale or soda. . . . This unusual, attractive Bottle Cap is made of gold plated metal, beautifully decorated with jewelled cluster of pearls. . . . Easy to use. Simply slip on and turn . . . the fizz is sealed in the bottle. It gives a happy, festive touch to your serving, and you'll receive many complimentary comments from your guests. Perfect for the bridal-shower, bridge-prize or Father's Day gift. Order NOW! Price ONLY **\$2.50** postpaid.

Money Back, if not delighted.
Please, no C.O.D.'s.
Send Check or Money Order to:
GREBA GIFTS
Dept. HG
Box 61, Gracie Station, New York 28, N. Y.

DON'T FORGET DAD



Portable . . . Protective SPONGE BAR

Holds the makin' in place, absorbs liquids, cushions glassware, protects table tops. Openings hold 8 glasses, 5 bottles and an ice cube tray. Decorated with toasts in many languages. Can be rolled or folded for storage. In red or green. 16" x 36" x 1/4". Gift boxed. **\$4.25** ppd.

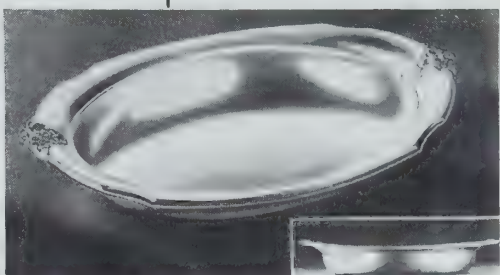
ITALIAN Corkscrew

Imported power-g geared corkscrew responds to feather touch . . . quickly lifts cork out clean, smooth, and in one piece. Chrome plated brass. **\$1.95** ppd.

Write for Gift Catalog
RMS INTERIORS Dept. HG-57
11146 So. Michigan Ave.
Chicago 28, Ill.

Serve it in Splendor

Exquisite Oval Serving Dish in the finest silverplate, accentuated by the heirloom quality of the Rose Elegance pattern. Measuring an ample 11 1/2" x 7 1/2", you'll use it for everything from a roast chicken to vegetables. Unbelievably low priced, you've seen it elsewhere for twice the price! Give it to Mother, a bride or a hostess.



Now only **\$6.95**
including postage & federal tax.
Sorry, no C.O.D.'s

CORHAM'S, Dept. G57, 216 Central Ave., White Plains, N. Y.



Lazy Bones

REMOTE-CONTROL
SWITCH FOR
PUSH-BUTTON LIVING

Just plug it in; turn on or off television, radio, etc. from the comfort of your bed or armchair. Made of golden trimmed onyx-alabaster glass, richly veined. No-mar base. Order several for easy living in bedroom, living room, den... 3 1/8 inches in diameter. Eight foot wire.

POSTPAID \$3.95

Eye-Catching AND PRACTICAL

TO OWN—OR TO GIVE

All who cherish the finest in their homes... Limoges China, Baccarat crystal, Gleaming silver... will be wide eyed with pleasure when they receive distinctive Janet Penney gifts... always in good taste.

WRITE TO:

TODAY'S GIFTS
TOMORROW'S
HEIRLOOMS

Janet Penney

P. O. BOX 406
CLINTON,
CONNECTICUT

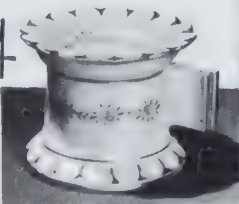
Money-back Guarantee?
... Of Course!

Tape Butler

THE DISPENSER
GOES GLAMOROUS

For cellophane tape or stamps, this elegant import combines beauty and function in the study or living room. Display it proudly. Removable tray for pins, clips (or ash tray). In creamy white porcelain with delicate hand painted pink, blue or gold flowers, and gold trim. 2 3/4 inches high.

POSTPAID \$2.95

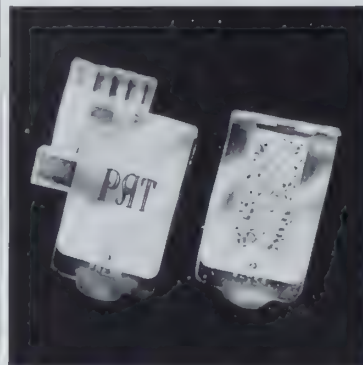
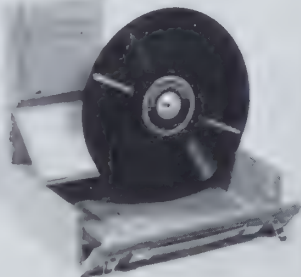
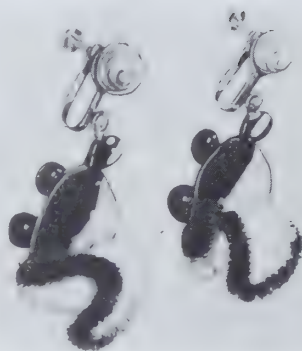


SHOPPING

Just for fun give a favorite girl a pair of skunk earrings. These amusing (and sometimes alarming) little animals are made from sea shells. Painted realistically in sharp black and white, the tiny figures have bushy tails made of chenille. 1" long, they are fitted with screw backs. \$1.10 ppd. Tax included. Walter Drake, HG22, Colorado Springs, Col.

A second language is a necessity if you expect to enjoy world travel. You can learn another one quickly and easily if you use the recorded language lessons compiled by Linguaphone. Each course contains 16 double-sided 78 rpm or 45 rpm discs. Text books are included too. Cost depends on the language. Linguaphone, 30 Rockefeller Plaza, N.Y.

A pretty purse needs the elegant match book holder we show here. It is made of metal finished in gold-plate. You have a choice of decoration: studded with many-faceted rhinestones or engraved with your three letter monogram. Please print initials. \$1.10 with rhinestones; \$1 engraved. Tax included. From Elron, Dept. HG5, 225 W. Erie, Chicago 10, Ill.

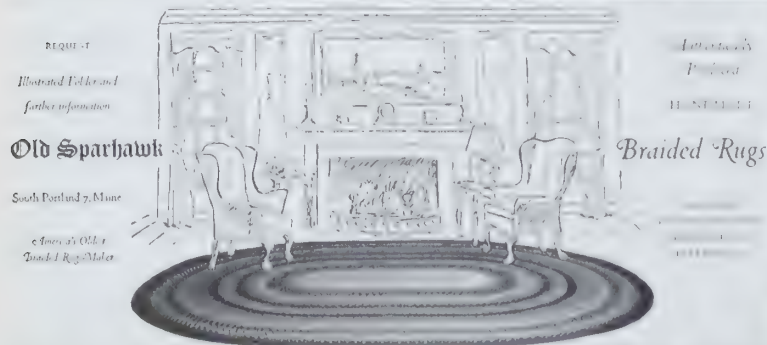


Silver Drawer Kit

Line a drawer with tarnish-proof Pacific cloth. Perfect built-in storage for your silver. Kit contains all materials including slotted rack. Easy to do.

\$6.95 POSTPAID

STERLING HANDCRAFT, INC.
830 Shipley Street, Wilmington, Del.



Preserve YOUR



Like BABY'S SHOES

Like
Fine Dresden
Heirlooms

New Artist's Secret

Imagine Baby's very own shoes, as exquisite Dresden like art treasures. Every lovable scuff and wobble intact for posterity. Delicately shadowed in PINK or BLUE edged in fine line Gold, with petite floral decor under deep, shimmering, baked glaze.

"PORCELAINIZED" exclusive secret of our Studio performs this magic. NOT a pearl lacquer or other simple coating. Deal, only, direct with the originating artists. Our customers are all over the world.

\$6.95 per matched pr. (\$4.00 singly) Ppd. If C.O.D., you pay postage.

For lettering in gold Baby's (one word) Name on one shoe and Birth Date on other add 50c. For two word Name and Birth Date add 75c.

Delivery: 3 weeks from receipt of shoes.

Order Now For Father's Day

FREE Illustrated Folder On Request.

BABY SHOE STUDIO
Dept. 41 Richmondville, N. Y.



ZIPPER PULL enables you to close back-zipped dresses with ease. Simply hook it to zipper tab and pull. Works just as smoothly for opening the zipper, too. Wonderful for getting into bathing suits, sheaths, etc.



Long gold chain has hook at one end to attach to zipper, large stone gripper at other end. Your choice of "Amethyst" or "Topaz" grip. \$1.50 each, postpaid.

ELIZABETH McCaffrey
dept. HG-5
Orange, New Jersey

OLD ENGLISH ★ ENGRAVED ★ NAME PLATES

YOU May Select
For Own Copy
For Entire Plate

Complete With
Brass Fasteners

Black Baked-On
Enamel Lettering

Up to 22 Letters
Per Line



Reg. \$3.75 Val.

\$2.50

Postpaid
First-Class Mail
Shipment Made
Within 48 Hours

Overall Size:
4 inches Wide
2 inches Deep
Money Back Guar.
Sorry! No COD's

J. A. FISKE, BOX 658, LYNN, MASS.

Craftsmen in Charm



Express Collect. No C.O.D.
Satisfaction Guaranteed.

"The Denise Love Seat"

"By Popular Demand", Hunt Galleries' craftsmen have repeated the desirability of the Denise Charm Chair in this utterly lovely and luxurious Love Seat. Superbly constructed of native hardwood with coil spring seat; upholstered in finest spot-proof velvet in Rose, Gold, Turquoise, Wedgwood Blue, Royal Purple, Lipstick Red, Flame, Mauve, Brown, Sage Leaf or Emerald Green. (Samples on request.) H. 27"; W. 50"; D. 21"; Seat height 17".

\$79.00 ea.; \$150.00 pr. (your fabric 6 1/2 yds. 54") \$67.00

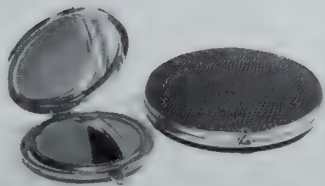
HUNT GALLERIES

P. O. Box 492, Hickory, N. C.

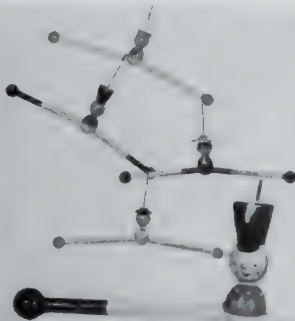
Craftsmen in Charm

AROUND

A travel mirror which will help to keep you looking well groomed is the two-face folding mirror shown here. One is a magnifying mirror, the other is the standard type. The compact-like case is made of chrome finished steel and leather-like plastic. \$3.95 for 3" size; \$5.95 for 5". Postpaid. Order from Sleepy Hollow, 1037 Crane, Falls Church, Va.



Your Lilliput is the nursery. For the small inhabitants of this charming place you should have the clothes hangers shown here. Each is made of kiln-dried wood hand-painted in gay circus colors. Carved figures hold the chrome plated metal hooks. Each hanger is 12" wide. \$3.95 for four hangers. Add 35c. Schoenfeld, HG5, 50 East 57th St., New York.



Petite medicine chest. Be sure to take this light-as-a-feather medicine kit with you when you travel. The carrying case is made of smoothly finished cowhide and it is fitted with four 2 1/2" polyethylene vials which will hold either liquids or pills. Closed: 2 1/2" x 3 1/2". \$3.50 plus 35c postage. From Here's How Co., 95 Fifth Ave., New York.



AUTHENTIC HAND WROUGHT DESIGNS

Gifts of Charm and Distinction

OUR OLD COLONY PLANTER is an authentic replica of the original fireplace pot with gracious swivel hook for accessibility. Pot is 4" in diam. Specify black or white finish. Only \$2.95 PPD.

OXBOW HANGER—a lovely ornament and most useful for kitchen or guest towels; for ties, belts, scarfs, etc.; in hall or bedroom. Ideal shower or Father's Day gift. 10" wide—\$1.00 PPD. 18" wide—\$2.95 PPD.

Prompt Delivery—Money Back Guarantee

King's Forge

580-G1 Hathaway Rd.
New Bedford, Mass.

DRIVERS keep shoes looking new!
Protect shoe heels

from scuffing
Only \$1.00

SATISFACTION GUARANTEED

This soft sponge rubber protector hooks on all gaped heels and eliminates scuffing. 85% of shoe heel scratches come from grit and dirt on floor mat of your car. Mrs. Melin says, "Amazing protection! All cars should be equipped at the factory." This heel pad also absorbs floor vibrations, helps prevent foot fatigue. Special, only \$1.00 postpaid. Send to TECHRITE CORP., Box 72-A, San Gabriel, California.

walking **CLOD HOPPERS** \$1.98

FUN! FUN! FUN!

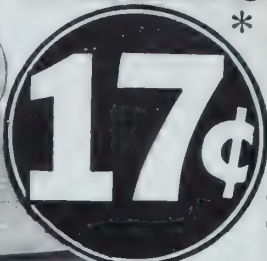
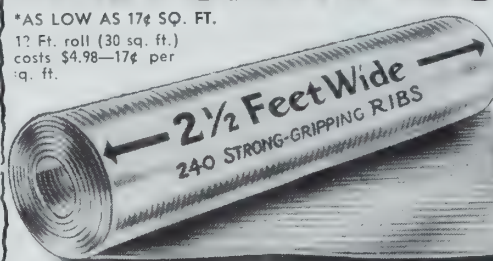


walk and roll
crazy action—it's a riot!

Nothing like it! Amuses kids and parents too. Strengthens legs and ankles—develops coordination and balance needed in sports. Swell party game. Very durable, holds 250 lb. man. Heavy duty hardwood, only 1.98 postpaid. Satisfaction guaranteed. TECHRITE CORP., Box 72-B, San Gabriel, California.

NEW, AMAZING, HEAVY-DUTY TRANS-KLEER MATS AND RUNNERS

*AS LOW AS 17¢ SQ. FT.
12 Ft. roll (30 sq. ft.) costs \$4.98—17¢ per sq. ft.



Thick 24-Gauge Poly...Tough as Rubber!
Buy it in ROLL—Cut to Any Size or Shape!

All-purpose TRANS-KLEER Mats & Runners—scientific new discovery acclaimed by home owners everywhere! Buy in ROLL—cut with shears to any size or shape desired. 101 uses. Place over rugs to protect costly carpeting on rainy, muddy days. Use as foyer runners, stair treads & risers, door mats, floor mats, bath and sink mats, car mats, shelf protectors, sink drainboards, etc. Already in thousands of homes!

Trans-Kleer has advantages of rubber—and it's tough as rubber—but only a fraction of cost of rubber! It's WATERPROOF! SKID-PROOF! SLIP-PROOF! GREASE, STAIN, DIRT & ACID RESISTANT! WASHABLE! DRIES IN MINUTES! LAYS FLAT! Constructed of first-quality, heavy-duty THICK 24-gauge semi-translucent polyethylene with 96 strong-gripping ribs per foot. 240 RIBS EVERY 2 1/2 FEET! Protects surfaces—yet you see beauty of rugs, carpets, floors, etc. So durable, so rugged, so long-lasting we give you 5-Year Replacement Guarantee IN WRITING!

ENJOY TREMENDOUS CASH SAVINGS! Example: Others pay \$12.00 for 12 feet of rubber runners. 12-foot roll of Trans-Kleer (30 square feet) costs only \$4.98. That's only 17¢ per sq. ft. INTRODUCTORY PRICES FOR LIMITED TIME ONLY: 3 ft. roll—\$1.49; 6 ft.—\$2.98; 12 ft.—\$4.98; 18 ft.—\$7.50; 24 ft.—\$9.95; 50 ft.—\$17.95. All rolls 2 1/2 feet wide! Avoid thin, inferior imitations. Order TRANS-KLEER now! MRS. LAVALLE, Inc., Dept. 23-E-136, 585 Water Street, New York 2, N. Y.

MRS. LAVALLE, Dept. 23-E-136
585 Water Street, New York 2, N. Y.

RUSH Trans-Kleer Mat & Runner roll as checked. My money refunded promptly if not delighted. Include 5-Year Guarantee.

☐ Cash, check, money order enclosed. Send prepaid.
☐ Send C.O.D., plus postal charges.

☐ 3 ft., 1.49 ☐ 6 ft., 2.98 ☐ 12 ft., 4.98 ☐ 18 ft., 7.50
☐ 24 ft., 9.95 ☐ 50 ft., 17.95 All rolls 2 1/2 feet wide!

NAME

ADDRESS

Canadians: Address 439 King St., W., Toronto 2B

Use in laundry room.

Wonderful Gift for kids!

Indian Scout ROPE LADDER

Ideal for birthdays or just for fun! Hang it from tree limb or any handy support, and kids' adventures begin. They're pirates boarding a ship, Davy Crockett climbing to an Indian hideaway, Robin Hood in Sherwood Forest. Practical, too—gives 'em healthful exercise. The perfect outdoor gift to offset "too much TV."

Built for safety! Rungs of tough Ash—smoothly finished. Each rope tests over 1000 lbs. Special easy-on fastening makes it simple to put up; keeps rope from fraying. 10 ft. long, for plenty of fun.

Order today! Send check or money order (No C.O.D.) for \$8.95. We pay postage East of Miss. River, West, add 50c.

TOYON TOYS

20649 Almar Drive, Cleveland 22, Ohio



PORTRAITS, INC.

PORTRAIT CENTER OF AMERICA

136 EAST 57th STREET, NEW YORK

LOIS SHAW • HELEN APPLETON READ

SOLDIERS-COWBOYS-FIREMEN

103 PIECES



Thrill your child with this amazing set. Boys and girls can make thousands of exciting combinations with the 103 pieces. They dress and undress the eight 2 1/4" figures with authentic Soldier, Cowboy and Fireman equipment in miniature. Beautifully realistic in safe, unbreakable polyethylene—this colorful set is perfect for many happy play hours. Order this treat for your child today!

103 Piece Set \$1.25 ppd.

A. M. SALES, P. O. Box 3
Triboro Station, N. Y. 35, N. Y.

Catch Wax Drippings with

IMPORTED CRYSTAL BOBECHEs or PRISM BOBECHE SETS

many glamorous styles

These lovely, inexpensive wax-catchers will prove the best investment in table glamour you've ever made. Slips down over the candle to catch the candle-drip, and save table linens. And... its radiant crystal, glitters with the flash of the candle flame above. Each bobèche is 3" across... with a 1" opening for candles. Perfect for candelabra, sconces, chandeliers. Satisfaction guaranteed.



A	.....29 ea.	E	.....59 ea.
B	.....69 ea.	F	.....59 ea.
C	.....39 ea.	G	.....69 ea.
D	.....59 ea.	H	.....69 ea.

- Minimum order of 6 bobèches.
- Check or money order.
- Other styles available.
- Add 45c for postage and handling.

PAULEN CRYSTAL CO.

296 Broadway, Dept. HG-557, New York 7, N. Y.

Style #1859, Imported Prism Bobèche.
1 Bobèche and 8-3/4" prisms.
\$2.25 each Ppd. \$4.50 Ppd. a pair

MUSICAL KNOCKER. to strike a note of hospitality on your front door. Two wood screws supplied makes installing easy. Send it as a house-warming present to a music lover, or to the man who complains about having to face the music when he is late getting home.

6" long solid brass	\$5.95	postpaid
6" long Black brass	\$3.95	postpaid
Bedroom size 4" long solid brass	\$3.75	postpaid

TENNESSEE CHROMIUM PLATING CO.

206 Louise Avenue, HG Nashville, Tennessee

MOVABLE SHUTTERS

74c and up

Prices include postage anywhere in U.S.

We have purchased nearly a shipload of premium hardwood movable shutters (about 50,000 panels in assorted standard sizes). Beautifully made, fitted with wooden dowels, movable, smoothly adjustable to any angle. Measure inside dimensions of doors, windows or bar to be shuttered. Larger sizes may also be used as shutter screens. Hardwood shutters of this grade may be easily painted, also take a beautiful stain. Combine two sizes to fit odd windows.

Size	Price	12" x 25"	2.58
6" x 12"	\$.74	7" x 30"	2.68
7" x 20"	1.59	9" x 30"	2.78
9" x 20"	1.89	7" x 36"	2.98
12" x 20"	1.97	9" x 36"	3.24
7" x 25"	1.98	12" x 80"	10.65
9" x 25"	2.32	15" x 80"	10.90

TO ORDER: Send check or money order. For C.O.D. send 1/3 deposit with order. Calif. resid. add 4% state tax. Our regular 10-day money-back guarantee applies.

4369
AKRON Sunset Blvd
Los Angeles 27, California

KEPE-NETE BIRD FEEDER

Aluminum—Rustproof

Unquestionably the finest bird feeder ever made. Keeps food dry and fresh—even in winter. Always attractive because its 15 1/2" aluminum trays finished in palm green baked enamel are rustproof and easy to clean. Feeder tray and glass hold 1 1/2 pounds. Aluminum handle is drilled to mount on iron water pipe 3/8" inside diameter, or can be used for hanging. Simple to take apart. **Our reorders prove Kepe-Nete is as good as we say.**



Only \$9.95 postpaid

Satisfaction guaranteed

H. B. COWAP

2423 Ridgeway Avenue Dept. HG-57
Evanston, Illinois



Oriental rugs are a specialty with the house of Charles W. Jacobsen. Here you can get the most beautiful rugs in the world. And you can be certain that this firm stands behind each rug. Shown is a 9 x 12 foot Sarouk. Field is rose, allover design is blue, navy, pink, tan, green, \$450 ppd. Charles W. Jacobsen, 401 S. Salina, Syracuse, N. Y.



To tone the skin troubled with too much oil you might use the trio of preparations shown here. The set is \$6. Separately the Silica soap cream is \$1.50; the skin lotion is \$2; the Masque Bache is \$3.85. If you use these preparations faithfully you will be pleased with the results. Postpaid. Order from Ella Bache, 24 East 55th Street, New York.

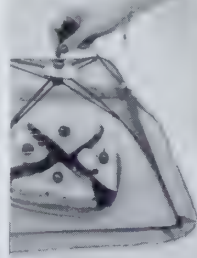


Milograph is a mechanical device which will give you an accurate reading of the distance between two places. Use it on maps when you travel by car; on charts when you sail; on floor plans or blueprints when you move or plan to build. It is made of plastic and brass. 6 1/2" long, \$1.50 postpaid. Order from Laurie, Department HG, 507 5th Avenue, New York.

SUMMER FOOD COVERS

"Tents" of fine netting—set over platters, protect foods from insects. Washable; collapsible metal frames. 10" deep; open, 16" sq. Asstd. pastels.

Set of 4 \$1.89 ppd.
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Fast, easy barbecue clean-up—bars, spits, skewers. Steel scraper end, strong brass-wire bristles remove food and carbon. Hanging thong. 8 3/4" long.

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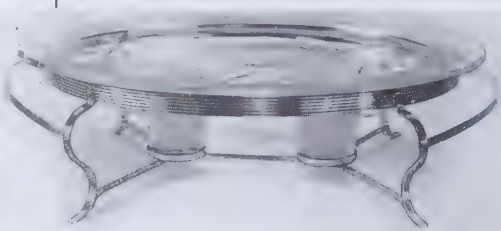
Amazing new MAGIC BUG-STRIPS can rid your home of flies for a whole season! Self-adhering 3/4" x 2 1/4" Strips contain miracle Malathion. Just press to underside of chairs, tables, window-sills, screens, doors—completely hidden and out of the way. No muss...no fuss...no fumes...no sprays! Use indoors or out. Also kills ants, roaches, silverfish, mosquitoes, flying moths, etc., by contact. 32 Strips for only \$1, postage paid. **Guaranteed to do the job or your money back!** Order MAGIC BUG-STRIPS direct by mail from Sunset House, 205 Sunset Bldg., Hollywood 46, California.

RULE the ROAST!

Keep that succulent roast piping hot all through the meal — a this handsome new server. Gleaming brass plated frame holds a 15" pyrex oven-proof well and tree platter, as a pair of candle warmers. Adds glamour to formal dining and buffet parties alike. A wonderful gift for a bride, for your own entertaining.

\$7.50 ppd.

Elf Hollow



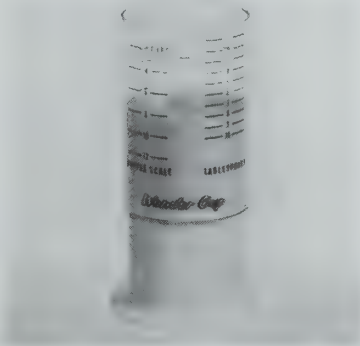
No C.O.D.'s, please.
P.O. Box 65 Dept. G-5 Watertown, Conn.

AROUND

A handsome bench with a secret is the Colonial piece we show here. Made of hand rubbed solid maple, the secret is disclosed when you raise the seat! There you will find a solid cedar chest set into the maple frame. Overall size: 51" wide x 19½" deep x 33½" high. Seat height: 18". \$169. Ppd. Greenbaum, HG5, 101 Washington, Paterson, N. J.



Good measure is assured with the clever measuring cup shown here. It is made in two parts. The transparent sleeve is clearly marked ounces, cups, pints, tablespoons. It slides along a plastic cylinder. Push cylinder down to the quantity mark you want and you have the perfect measuring cup. \$1 ppd. Nob Hill, HG5, Box 1592, San Francisco.



A formal touch to the dinner table, the buffet sideboard makes a prandial affair festive. We show here a well designed tray made of heavy silver-plated metal. Use it for celery and carrot sticks, for hot rolls, small cakes. 13" x 7" it is decorated with floral sprays. \$5.95 posptaid. Order from Corham, Department HG5, Central Ave., White Plains, New York.





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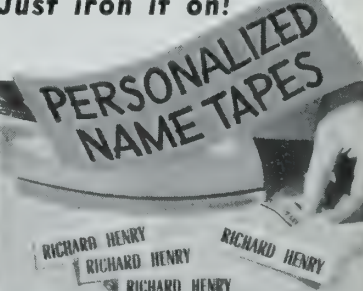
Choose a greek God and Goddess for a classical note on a mantel, end table, book shelf. Apollo, god of the sun, and Diana, the moon goddess. We picked chalk white for against chocolate walls in our showroom. They also come in gold-speckled black or bronze finish. 9" high, on felt padded pedestals. Pair \$5.95 ppd. Large 15" pair \$16.95.

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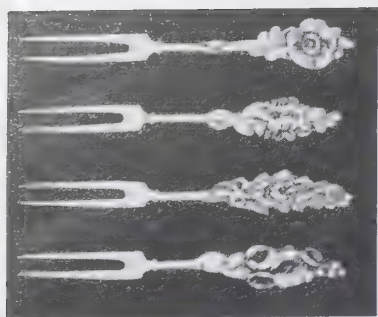
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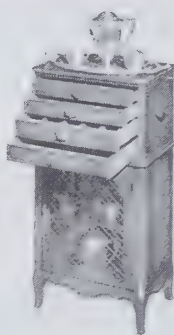
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Simply by slipping them into a HANGING Clear Plastic Drape Bag!

• SAVE Cleaning, Pressing, Decorator Hanging Bills.

No Dust, No Dirt, No Fuss,
No Storage Creases, No
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A Clear, Clean Modern
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Slips on "Like a pillow
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SIZE: 27" x 104"
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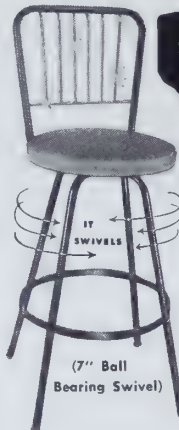
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Snack Bar Stool

A-50 Black, 24" seat Ht. 9.95
A-60 Black, 30" seat Ht. 12.95
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A-61 with chrome frame, 30" seat Ht. 13.95



1. Oxidized Black Tubing (will not chip or scratch).
2. Glistening Brass Wire Back to lend an air of distinction.
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Take the chair shown here and you will be delighted with its qualities. Simple in design, it is strongly built of solid birch. The seat is made of hand-woven rush fiber. 30" high; seat 18" x 15" x 18", it comes in two ways: unfinished (\$9.95) or finished in pine maple, cherry, walnut or mahogany (\$12.95). Exp. coll. Hitching Post. HG, Sea Cliff, New York

A good service to know about is one performed by the Century Shoe Repair Company. For \$2.98 each you can have your expensive alligator shoes and pocketbook made to look as fresh as a daisy. The factory will reglaze the leather and give it a new lease on life. Add 50c. Write for mailing carton. Century Shoe Repair, 210 Park Avenue, Baltimore, Md.

Elegant appointments.

The Finnish oven proof white serving pieces shown here are as handsome as any you can find. Each comes with a natural basket holder. The 15" lasagna dish is \$26.50 complete with holder. The covered casserole is \$10.95 (1 qt.); \$13.50 (1 1/2 qt.); \$19.50 (3 qt.). Postpaid. Chalmar, HG5, Split Rock Road, Syosset, New York.

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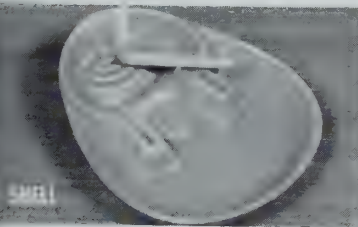
Wayne 2, Penna.

AROUND

The children will love the old fashioned ice cream glasses shown here. Footed and fluted they are made of clear heavy glass. The set of eight is modestly priced at \$2.98 plus 35c postage. The dainty ice cream spoons are made of silver plated metal. \$1.98 postpaid the set of eight spoons. Order from Page & Biddle, Department HG5, 21 Station Road, Haverford, Pa.

The cashmere skirt touched with leather is the skirt which will be popular this spring and summer. Shown: a straight skirt of finest cashmere with slit pockets bound in matching leather. Half-lined in satin. 10 to 18. Pastel pink, blue, gray, charcoal, beige, lilac, salmon, black, red. \$35 plus 30c. Brandicalf, 157 Federal Street, Boston, Mass.

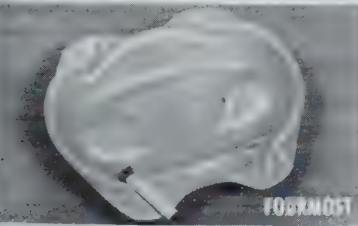
The jovial host will like the amusing bottle cork shown here. It has a finial made of multi-color plastic decorated with glitter. Open the top and discover the set of small dice. Everyone will enjoy tossing these around. Overall height is 3". It will fit standard size bottles. \$1 postpaid. Order from Taylor Gifts, Spread Eagle Inn, HG5, Wayne 2, Penna.



SAFER SMOKING!

No more marred furniture or fire hazards from neglected cigarettes. Patented guides in new TWISTSAFE trays automatically balance cigarettes, prevents rolling off and Extinguishes Them When Forgotten. Complete protection for home, furnishes against careless, forgetful smokers. Solid, smooth base won't stain, scratch tables. Attractive modern ceramic complements any decor. Shell or Fourmost design in choice of either rich two-toned charcoal or peach — \$3.35 each ppd. Sorry no COD's. Money-back guarantee.

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**LINT
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—the EASY WAY
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mud from FELT, SERGE
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No more tedious, whisk-broom brushing! Just wipe hard-to-clean fabrics with an Easy-Way Lint Remover. Instantly lifts dust, lint, hair and caked mud from blue serge suits, felt hats, flannel slacks, suede shoes and handbags, upholstered furniture, drapes, etc. Pads can be washed or dry-cleaned.

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BACKET BROILER. Cooks Chicken, Biscuits, Rolls, Lobster, Crawfish, Steaks, Chops, Fish. Built for heavy-duty requirement of outdoor cooking. Can be used with or without detachable cover, can be adjusted to thickness of your steaks, and locked in position. Handle 19"; overall 28". Only \$3.25 ppd.



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ALL 3

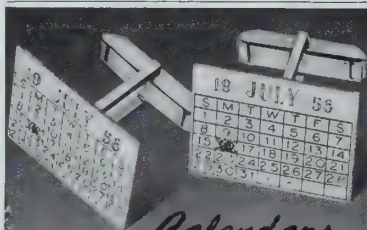
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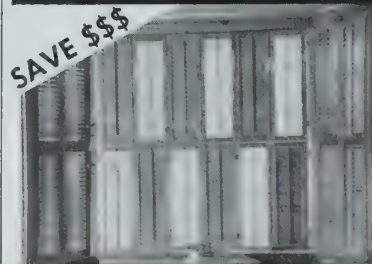
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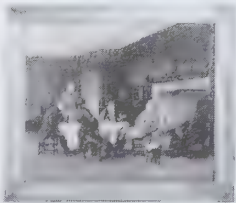
Manor House louvered shutters are pre-assembled to fit any size window or door—according to your own specifications. The finest cope and dowel construction glued for a lifetime of service and beauty. Easy and simple to install—all you need is a tape measure and screwdriver.

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A most appropriate size: 20" wide, 17" high, 6 3/4" deep. Priced \$39.00 completely equipped. Shipping prepaid. Satisfaction guaranteed. Order today, specifying finish, from one of Beverly Hills' finest shops. *Send check or money order to:*

SAINT-HONORÉ Dept. HG,

328 S. Beverly Dr., Beverly Hills, Calif.

Send for catalogue of imports.

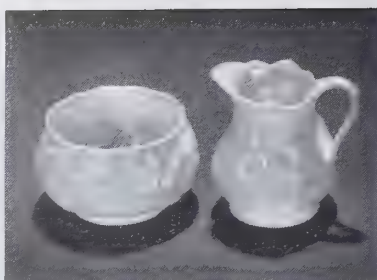


THE FRIENDSHIP TREE...faithful reproduction of dwarf Japanese cherry tree with waxed blossoms in white, pink or coral. Firmly planted in white bowl traced with blackbirds in flight. On carved black teakwood stand. 15" tall.

Parcel Post Prepaid 9.75

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Cornishware

Double Eggcup

Cheerful Blue and White

\$1.50 ea. pp.

Also: Plate 10", 9", 6 1/2"
Cereal Bowl, 6"
Cup and Saucer Coffee Tea
Coffee Pot, 1 1/2 pt.
Tea Pot, 2 pt., 1 1/2 pt., 1 pt.
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Many other pieces available

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YOU WATER!**

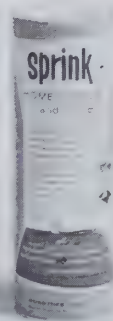
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is a scientifically prepared plant food in pellet form. Just drop one into your hose or sprinkler, and turn on the water...that's all! One pellet is enough for about 1,000 sq. feet of lawn; takes about six minutes to dissolve. No fussing with spraying attachments. You nitrogenize the soil as you water.

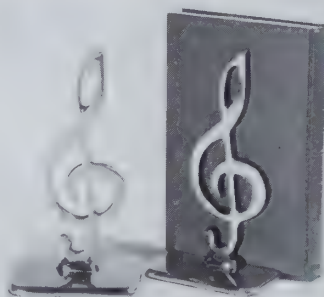
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LAUREL HOUSE, Dept. HG-57
Box 46103, Hollywood 46, Calif.

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"**Sprink**" is the modern room deodorizer. Sprinkle a small amount of it on your rugs. You can brush it into the nap if you wish or you can take up the fine powder with the vacuum cleaner. Either way you will be pleased with the clean fresh odor it imparts to the room. \$1.25 the 8-ounce can. Dorothee Products, Dept. HG, Needham Hgts., Mass.



A good symbol for decoration is the treble clef. Shown here is a set of important book ends which are designed like the musical character. Each is 7" high; each is fitted to a 4" square base. Note that the books stand on part of base! \$5.98 ppd. in black finished cast iron; \$9.98 in solid brass. From Tennessee Chromium, HG5, 206 Louise, Nashville, Tenn.



Deerskin slippers. You and the man in your life will love these supple moccasins. Each pair is handmade of tanned deerskin. The color is a mellow beige. A sponge rubber sole has been inserted between two layers of deerskin to make the comfortable sole. Men's full sizes: 7 to 13; women's: 4 to 9. Either is \$7.95 ppd. Deerskin Trading, HG5, Danvers, Mass.



Texas made and Texas size are the thumb print glasses shown here. Beautifully textured, exquisitely thin and translucent, the glasses come in sets of eight: two amber, two green, two amethyst, two charcoal. They hold 16 ounces. Use them for either hot or cold beverages. \$5 postpaid the set. Order from Artisan Galleries, 2100 No. Haskell, Dallas, Texas.



Antique satin is used to make the handsome quilted bedspread shown here. Note the bouffant flounce! \$17.95 twin size; \$19.95 full. A kick-pleat coverlet of the same fabric is \$15.95 twin; \$16.95 full; \$33.95 king. Dust ruffle is \$9.95 twin; \$10.95 full. Send 10c for color swatches. Add 90c postage to total. Colten's, 1351 Beacon, Brookline, Mass.

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9" x 9" tiles of light and medium shades of cork on floor. 9" x 9" tiles in light shades on walls. Wall base is brown KenCove.

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KENTILE cork tile *for the most luxurious, most practical bathroom ever! So warm under foot—so slip resistant—so easy to clean!*

Here's the *perfect* bathroom—with ample storage space, dressing room privacy, and a comfortable sofa for sun-tanning! And most luxurious of all are the Kentile cork floor and walls. What rich, random, nut tones! What quiet elegance! Yet for all its burnished beauty, Kentile cork tile is so practical—so easy-to-care-for. Splashing can't harm it—and, oh, it's so wonderfully warm and resilient under foot. Shouldn't you see Kentile cork tile (KenCork®) at your Kentile dealer's very soon? He's listed under FLOORS in your classified phone directory. Kentile, Inc., Brooklyn 15, N. Y.

*Do-it-yourself!
It's so easy—
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SOLID VINYL • CUSHION-BACK VINYL •
AND ASPHALT TILE...OVER 150 DECORATOR COLORS



"What a thoughtful gift!

Kensington stays so lovely without polishing!"

Kensington is something you cherish, even as you use it day in and day out. For Kensington is the metal that looks like silver but it never tarnishes—never needs polishing. Kensington, a special alloy, never changes—keeps its soft lustre always. And once you own your first piece, you'll surely want to add others.

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Kensington is within everyone's reach. Prices start at \$2.25, in department, gift, and jewelry stores. For free folder, write to Kensington, Department HG, New Kensington, Penna.



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1957 RCA WHIRLPOOL FREEZER



TV STAR FRAN ALLISON DEMONSTRATES NEW 20 CU. FT. FREEZER

It has deep-door shelves...slip-out can racks...glide-out baskets...tip-out food bin...forced air freezing!

At last! Frozen food when and *where* you want it! Up to twice as much food "up front" as in ordinary freezers. No hunting, blind fumbling—nearly everything goes on display!

Every cabinet shelf is a fast-freeze shelf. And new *forced air* freezing keeps all food in zero-zone cold—even in the door! Captures and guards the peak of flavor because food temperatures


won't vary more than *one degree*.

Choose from 12-, 15- and 20 cu. ft. sizes. In color, too . . . in cabinets measuring from 30 $\frac{3}{4}$ " wide, 59" high, 31 $\frac{1}{4}$ " deep. FREE \$200 5-Year Frozen Food Spoilage Warranty!

See your dealer soon and ask about his **BETTER FOOD BUDGET**—discover how to live better for less with this new food freezer plan!



Whirlpool

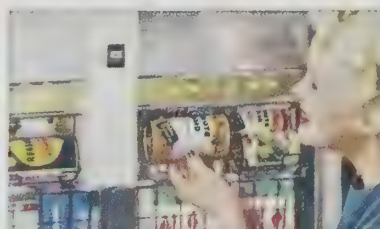
Whirlpool Corporation, St. Joseph, Mich. (Use of trademarks  and RCA authorized by trademark owner, Radio Corporation of America.)



BIG BASKETS glide out on nylon rollers with 192 lbs. of frozen food—baskets roll back at a touch.



DEEP-DOOR SHELVES swing food out with the door, three shelves adjust for odd-shaped items.



JUICE AND SOUP CANS slip out of auto-dispensers. Cans go in at top, come out below.



BIG TIP-OUT BIN practically hands you bulky packages like ice cream—tips back flush with door.

Now . . . from Lennox air conditioner



Why cool just one room?

Why crowd into one little room to escape the heat . . . why enjoy air conditioning in just *part* of your house, for just *part* of the day or night? You can afford better than that—*now!*



New Lennox air conditioner (Installs anywhere)

Goes in an attic, basement or crawl space; or outside on a roof or concrete slab. Air-cooled, it requires no plumbing, no water tower, no expensive wiring; costs just cigarette money.

... a whole-house or cigarette money



Cools your whole house (every room of it)

Kitchen, bathroom, living room, bedrooms—all rooms are filled with cool, clean, dehumidified air. It's a joy to cook and serve hot meals for family, guests. And *how* you will sleep!

It's the amazing new Lennox Stowaway Air Conditioner ... now available for custom-installation in your home by your local Lennox Comfort Craftsman



A brand-new kind of low-cost central air conditioner is the newest advance from Lennox, world leader in the science of conditioning air. Called the Lennox Stowaway air conditioner, it's a truly remarkable engineering achievement, surprisingly economical to install, operate and maintain! *It costs no more over the years you enjoy it than you spend on cigarettes—even if your family smokes as little as two packs a day!*

Doesn't matter how you heat!

The Lennox Stowaway has been specially designed for low-cost installation in any home—no matter how it's designed or heated. If you have a warm air heating system of any make you're really lucky of course, because you can then use your furnace ducts and registers. But since the Lennox Stowaway air conditioner requires the simplest type of ductwork, it can also be economically installed in homes with hot water, steam or radiant heat; or with a space heater, wall heaters or floor furnace.

And what about operating costs? To cool and dehumidify the air throughout your home, the Lennox Stowaway uses substantially *less electricity* than many other air-cooled air conditioners of similar capacity. Two compressors assure a constant, comfortable balance of temperature and moisture; one runs continuously for normal cooling; the other is in reserve for extra-hot spells. Lennox Stowaway units of 2-ton, 3¼-ton capacities—also 5-ton single-compressor models—are now available for custom-installation by your Lennox Comfort Craftsman. Also available is a wide variety of other Lennox air conditioning equipment—for every home need, and for many commercial installations.

Buy now on Easy Pay Plan

Call your local Lennox Comfort Craftsman, listed in the yellow pages of your phone directory. He's factory-trained, deals directly with Lennox, and has a factory service team on call for help on special problems. He'll be glad to give you a free air conditioning estimate!

More families buy

LENNOX

world leader in all-season air conditioning for the home



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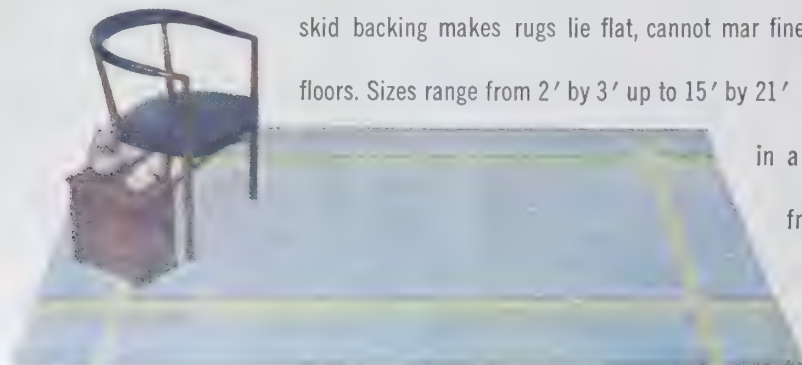


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ACCENT-AREA DESIGN RUGS

Smart modern floorings welcome the soft luxury touch, the color and pattern interest of distinctive Needletuft Accent-Area Design Rugs. Choose one to unite your conversational group, another to add elegance to the dining area. Their luxurious deep pile makes padding optional . . . the resilient non-skid backing makes rugs lie flat, cannot mar fine floors. Sizes range from 2' by 3' up to 15' by 21'



in a wide selection of colors, textures, fibers and prices . . . patterned, bordered, fringed or carved designs. Just four of these fresh mobile fashions by CC-Needletuft . . . "Contempo," a crisp new border design in 4 color combinations, shown in China Red, about \$119.50 for a 9' by 12'. Hand-carved "Crest" rug in

fashion colors, shown in Old Gold round, about \$54.50 for a 6' by 6'. "Elegance" rug with Lurex-lighted panels in 10 colors, shown in Aqua, about \$26.50 for a 4' by 6'. Swedish inspired "Scandia" rug in 6 combinations, shown in black and white, about \$32.50 for a 4' by 6'. All long-wearing, washable, easy to spot-clean.

FOR FREE BOOKLET OF DECORATING IDEAS WRITE CABIN CRAFTS-NEEDLETUFT RUG MILLS, DEPT. V, DALTON, GA

SHOPPING AROUND

A new guise for the old fashioned trivet is the point of the picture shown here. The cast aluminum trivet is fitted with an aluminum pot which will hold a pot of African violets, Christmas cactus, or small vines. Finished in black, it will make a nice accent in any room. 8" over-all. \$1 ppd. for one. Moultrie Manufacturing Co., Box 363, Dept. HG, Moultrie, Ga.



A black Angus thinks that it looks like the carving shown here. You will think that it is a handsome steak board. Made of natural cherry, it has been dipped in vegetable oil for seasoning. When not in use it can be reversed and used as a chopping board. 23" x 10". \$5.95 postpaid. Order from Cherry Lane, Dept. HG5, 488 Traverse Blvd., Kenmore, N. Y.



For the garden wall: a rectangular sundial. This handsome ornament is made of cast aluminum finished in black. The numerals and gnomon are made of polished aluminum. The dial is easy to attach to any wall by means of the adjustable bracket. 9" x 12", it has 1 1/4" numerals and a 6" gnomon. \$14.50 ppd. Garrett Thew, HG5, Westport 11, Conn.



Desert boot. This is the perennial favorite with men and women. Made by Clark's of England, it has sand color suede uppers, plantation crepe soles and the comfort of bedroom slippers. Available in sizes 4 1/2 to 13 (men and women). And the cost is modest! \$12.95 plus 35c postage. Fellman Ltd., Department HG5, 49 West 43rd Street, New York.



Birds and butterflies lead a carefree life when made of metal decorated with glitter. You can use one or more as lapel pins, as hair ribbon pins or as high lights on a hat. Try using them, too, in a flower arrangement. Birds measure 1" x 7/8"; butterflies are 1 1/4" x 3/4". \$1.25 for 7 birds; \$1.25 for 8 butterflies. Ppd. Rajah, Palisade, New Jersey.



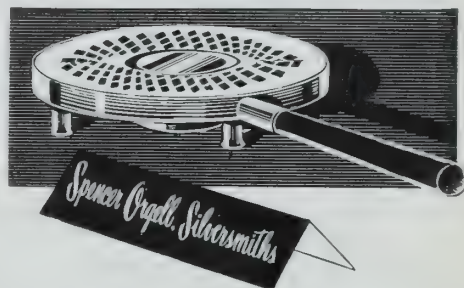
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THIS ITEM SO FANTASTIC IT SOLD 1500 IN ONE HOUR

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A truly superior food warmer when electrically connected—standing trivet when not connected. First time ever to be made in silverplate. Use as a warmer for coffee, tea, soup, chili, vegetable dishes, gravy boats, baby foods, etc. Size without removable heat resistant handle is 7 inch diameter. UL approved.



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Beautifully firm, slenderized legs help the rest of your figure look slimmer, more appealing! Now at last, you too can try to help yourself to improve heavy legs due to normal causes, and reshape ANY PART of your legs you wish . . . or your legs all over . . . as many women have by following this new scientific method. Well-known authority on legs with years of experience offers you this tested and proven scientific course—only 15 minutes a day—in the privacy of your home! Contains step-by-step illustrations of the easy scientific leg technique with simple instructions for slenderized, firmer, stronger legs; improving skin color and circulation of blood in legs; plus leg measurement chart.

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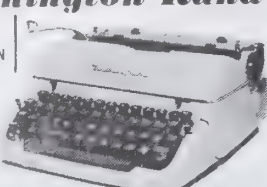


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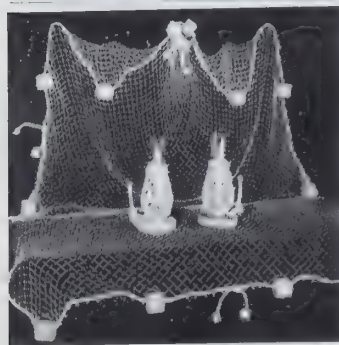
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'SCRAM-OWLS' frighten birds and keep 'em away from your fruit trees, gardens, lawns. Protects your clothes-lines, window ledges, patio, cars and outdoor furniture. Bright, colorful metallic Owls repel birds without harming them. Decorative, cute. Each is 3½"x5". Set of 8 for only \$1, postage paid. *Guaranteed to do the job or your money back!* Order SCRAM-OWLS SET direct by mail from **Sunset House, 883 Sunset Bldg., Hollywood 46, Calif.**



fishnet tablecloth
CREATE A NAUTICAL ATMOSPHERE WITH THESE HANDMADE ORIGINALS

—enhance your reputation for originality in table settings. Ideal for luncheons, sea food dinners, barbecues, buffet, etc. Makes a perfect gift, too. This beautiful handmade original in spray white imported fishnet is 52" x 72", ample for most tables, and only \$6.95. Banquet size, 72" x 104", only \$10.95. Hurricane Lamps—handmade of natural champagne cork fishnet jackets, rope handles, with white drippless candles; 5" base, 12" high, only \$5.95 a pair. Tax and postage included. Satisfaction guaranteed. Send check or money order to:

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THESE HORRID AGE SPOTS*



FADE THEM OUT

*Weathered brown spots on the surface of your hands and face tell the world you're getting old—perhaps before you really are. Fade them away with new **ESOTERICA**, that medicated cream that breaks up masses of pigment on the skin, makes hands look white and young again. Equally effective on the face, neck and arms. Not a cover-up. Acts in the skin—not on it. Fragrant, greaseless base for softening, lubricating skin as it clears up those blemishes.

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Send name and address. Pay only \$2.00 on arrival plus C.O.D. postage and tax on guarantee you must be satisfied with first results or return remaining **ESOTERICA** for money back. Or save money. Send \$2.20 which includes tax and we pay postage. Same guarantee.

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No More Broken Nails!

Strengthen and harden fingernails with new super-concentrated "Nail Hardener". It is guaranteed to harden and strengthen your fingernails in two weeks or your money refunded. Place a small amount in a cup of water and soak nails for two minutes daily. You must be delighted with the results of "It's a Pleasure" Nail Hardener. \$1.00, Carol Beatty, 281 Beatty Bldg., Hollywood 46, California. Free gift catalog included.



SHOPPING

A gentleman's gift: an exquisite pure silk tie, lined with silk and marked with silk. The distinguished tie shown here will be appreciated and worn by the man you give it to. Fabric is elegant, the two or three letter marking hand embroidered in contrasting color. Navy, maroon, charcoal brown. \$4.95 ppd. Tie-of-the Month Club, 520 Fifth Ave., N.Y.

Portable garage. You can carry your garage neatly folded on the back seat of your car. You own the clear plastic cover shown here. Eighteen feet long by fourteen feet wide, it will protect the car from rain, snow and grime. You have a choice of weight: \$6.95 for lightweight; \$8.95 for heavyweight. Ppd. Mardo Sale 480 Lexington Ave., HG5, N.Y.

Warm weather is fast approaching and the fireplace will need special handling. As a suggestion we show a four-panel louver shutter which would make a handsome screen for the empty hearth. It comes unfinished for you to paint or to stain. Each panel is 9" wide x 33" high. \$23.50 Express collect. From Devereux 1725 Berkeley, Santa Monica, Calif.

The sliding doors of this fine cabinet are practical and decorative. The chest is made of solid Appalachian ash, the doors are Masonite. Use it to hold a record player and albums, as a playroom storage piece, for his for the host's bar. 40" long x 30" high x 18" deep. \$36.95 express collect. The Show-Off, Department HG5, Jamestown, New York

The luggage cloth shown here will keep your leather wardrobe in prime condition. It is impregnated with preserving chemicals and that miracle ingredient Silicone. Use the cloth to condition your luggage, shoes, handbags and leather furniture. The cloth is long lasting. \$1 for one, postpaid. Walling Keith, 910HG N. Second, Birmingham 1, Ala.

LIVING FENCE



Fast-Growing Red Robin Rose Hedge

See the sensational hedge that's sweeping the country! Surround your property with beauty and protection for as little as 12¢ a foot! Plant NOW: this summer have a vigorous **LIVING FENCE** bursting with fragrant red roses (Gloire Des Rosomanes). Grows to six feet if desired. Keeps out intruders, insures privacy. Written guarantee. Not available elsewhere.

Send for **FREE FULL COLOR BOOK!** Ginden Nursery Co., 133-5 El Camino, San Bruno, Calif.

AROUND

Pen and ink sketches

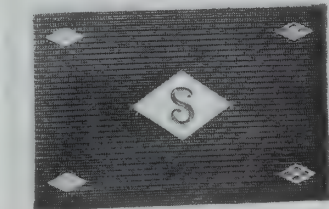
When suitably framed make interesting decoration. Shown here is a set of four reproductions which are handsomely framed in Danish cork. The frames come in a choice of two colors: natural brown or white and gold. Each picture is 12" square. \$4.95 for two; \$8.95 for the set. Ppd. Art Mart, 2035 Hyperion, Los Angeles.

On the mat in your entrance hall everyone can see the family initial. It is a handsome script letter set into an ivory rubber diamond. The background color of this mat can be brick red or soft sea green. Over-all size of the rubber floor protector is 22" x 28". \$4.95 ppd. Weight: six pounds. Mitchell Rubber Co., HG5, 1 Mitchell Bldg., Los Angeles.

Lavender Mist will please the most fastidious housekeeper. It is the delightful old fashioned garden scent most women like for the linen closet, for bureau drawers. It comes in an automatic spray can which makes it easy to apply. Try spraying it on newly ironed sheets. \$1.50 for 6 ounces. Postpaid. Order from Carol Beatty, 273 Beatty Bldg., Los Angeles.

For oddments which clutter a dresser drawer we show the "Hang-A-Chain". It is an excellent closet accessory which will hold pocket books, muffs, umbrellas, stoles, belts and any other item which will not fit on a clothes hanger. Made of chrome plated hooks, it will hang from the closet rod. \$2 postpaid. Downs, Department HG5, Evanston, Illinois.

Exquisite china should be carefully stored and protected. To help you with this problem we show the white felt "stack-em" pads. Two different sets are available: service for eight (\$1) and service for twelve (\$1.50). Each set contains pads for dinner plates, salad plates, saucers. Ppd. Order from Glasscraft, 920HG Chicago Avenue, Evanston; Ill.



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Disneyland

UP TO 6 FT. HIGH

**Amazing
4-IN-1 PROJECTOR
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Now bring the magical, happy Kingdom of Disneyland right into your home with this exciting new 35 mm. home projector and 20 gorgeous color slides of Disneyland!

Projector operates on batteries, requires no electrical connection, yet projects clear, brilliant pictures up to 6 ft. high on wall or screen. . . . Takes all 2" x 2" slides, can be used anywhere as (1) Hand Projector; (2) Stationary Projector; (3) Panoramic Viewer; (4) Powerful Flashlight. So simple to operate, everyone's an expert with this Projector!

SEE DISNEYLAND IN COLOR!

Colorful, fascinating slides of "Adventureland", "Tomorrowland", "Frontierland", "Fantasyland", and "Main Street, U.S.A."; all are included. Other sets available.

The ideal gift for shut-ins, youngsters, or camera enthusiasts. Guaranteed to please. Use coupon

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Old fashioned
"Round the Tree Bench. White.
For trees up to 18" diameter
\$50. C. I. \$65. C. A.
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Original **GRAPE & LEAF** Pattern C.I. C.A.
Settee #601 39" long.....\$25 \$30
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Crate free. Send check or money order. Shipping charges collect. Specify freight or express.

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NEATLY TOO**

No more crushed out of shape hats. At last a smart, economical and durable Hat Box Set . . . finished in a tan linen weave, has a front window which opens outward from the bottom making it easy to remove and replace hats without taking hat box off the shelf. Each roomy box measures 13" x 13" x 7". Will fit men's or ladies'. It's a necessity for a neat closet. Order No. C445.

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ADDRESS LABELS** 1 to 4
lines neatly printed in black; gold
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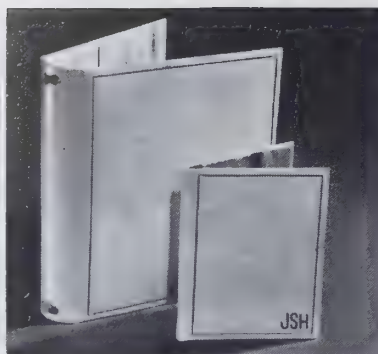
Perfect for:

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ADULT SIZE ONLY.
Matching TABLES with
Fir Plywood Tops, with
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21" Round or Square, \$18.65 Ea.
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The TV Guide or Telephone Book cover has the elegance of a first edition when hidden beneath a hand-crafted, gold-tooled leather cover with moire lining. In match-your decor red, grey, turf tan, black or pastel shades of pink, blue or green.

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Add 75c per cover for 1-3 gold initials.

Here's How Co. (HG-5), 95 Fifth Ave., New York 3, N. Y.

SHOPPING AROUND



A stroke of luck cause someone to devise the horse shoe brackets shown here. Made polished aluminum padded with Latingo leather, the brackets can be used as a gun rack, as clothes hanger, a rack to store curtain rods. Each shoe is 4" diameter. \$2.98 postpaid the set of two. From Imperial Sales, Dept. HG5, 480 Lexington Ave., N.



A board chairman would like to make this teakwood cutting board his own. Beautifully designed, it has a grooved base, well balanced handle, a beautiful finish. He will use it at the bar for cutting fruit or at the barbecue for slicing cheese or small meat. Over-all size: 17" x 6". \$6.95 ppd. Order from Scandicrafts, Dept. HG, Box 315, Scarsdale, N. Y.



Your best friend is a perfect magnifying mirror. It permits no illusions about your appearance. We show here an electrified magnifying mirror backed with standard mirror. Both are framed in chrome plated metal attached to a chrome plated base. Note the frosted glass panel. AC, DC. 7" x 10". \$12.95 ppd. Mahler, 312 Pawtucket, E. Providence 15, R. I.



For the ladies: individual hangers on which to dry stockings. The plague of the bathroom can be arrested if the feminine members of the family hang their light laundry on the plastic hangers shown here. 5" high x 3" wide each hanger has smooth slots to hold stockings. Personalized in gold. \$1 ppd. for 5. Handy Gifts, 103 Jasperson Bldg., Culver City, Cal.

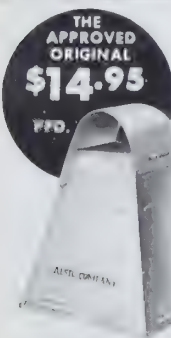


An excellent value. You will be delighted with the charming dessert dishes shown here. Each small bowl (3" high x 4" in diameter) is made of white ceramic decorated with a multi-color raised design of fruit. Note the footed base, the scalloped rim. The set of six is \$1.95; the set of twelve is \$3.50. Add 25c Added Touch, HG5, Wynnwood, Pa.

BURNS TRASH SAFELY OUTDOORS!

End fire hazards—neighborhood nuisance of blowing burning bits of paper—sooty ash. Scientific draft design minimizes smoke, smell—burns damp, green, dry, garbage or refuse to fine ash. Needs no watching. Burns in any weather. Quickly pays for itself. Made of rust-resistant aluminum bonded to steel for longest service. Over 150,000 satisfied users. Approved by fire depts. 2 bushel model A (21 1/2" x 27")—\$14.95 postpaid. 3 bushel model B (24" x 32")—\$18.95 postpaid. Money back guarantee. Stainless steel models available.

ALSTO CO., Dept. HG-5, 4007 Detroit Ave., Cleveland 13, Ohio.



WOMEN'S FULL
& HALF SIZES
3 TO 13
AAAAA TO EEE

Like walking on air!

Summertime doings are lots of fun in these Summertime Moccs. Discover the thrill of a perfect fit in your exact comfort size from Moccasin-Craft, who specializes in the hard-to-fit. Light, buoyant foam crepe soles and choice top-grain leather conspire for delicious foot-flattering comfort. Handlaced, attractively styled, extra-light and extra-flexible. Just right for summertime relaxing! Guaranteed to delight. Perfect fitting! Immediate delivery. A fine value. Moccasin-Craft, 65-XF Mulberry St., Lynn, Mass.

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New, easy way to rid your dog of tormenting pests. Also stops itching and scratching, relieves summer eczema and helps prevent tape worm. 12 oz. aerosol can, \$1.69 postpaid.

Dept. G-5 THE HILO CO. Norwalk, Conn.

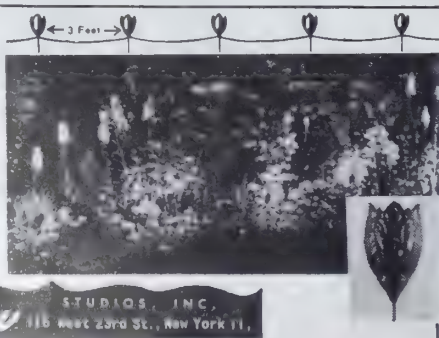
Glorious Garden Lights

Changes the garden into a living, enjoyable spot at night. This row of leaf shields each has an electric socket and cord to softly illuminate after dark. Set of 7 green shields blends unobtrusively in the daytime, are spaced 3' apart and will light up a 24' area. Each shield made of aluminum is 4 3/4" x 3" wide complete with 20" metal spike stem and watertight, safe cord.

Complete **\$27.00**

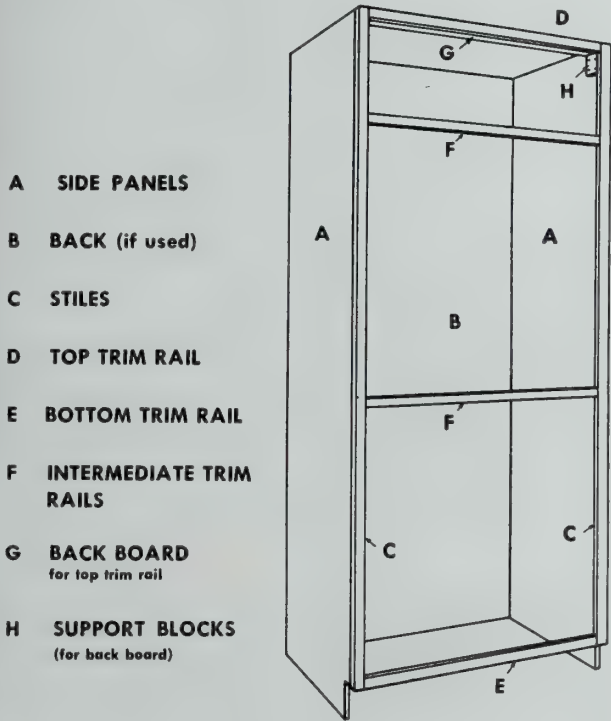
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Ludlow STUDIOS, INC.
116 West 23rd St., New York 11.

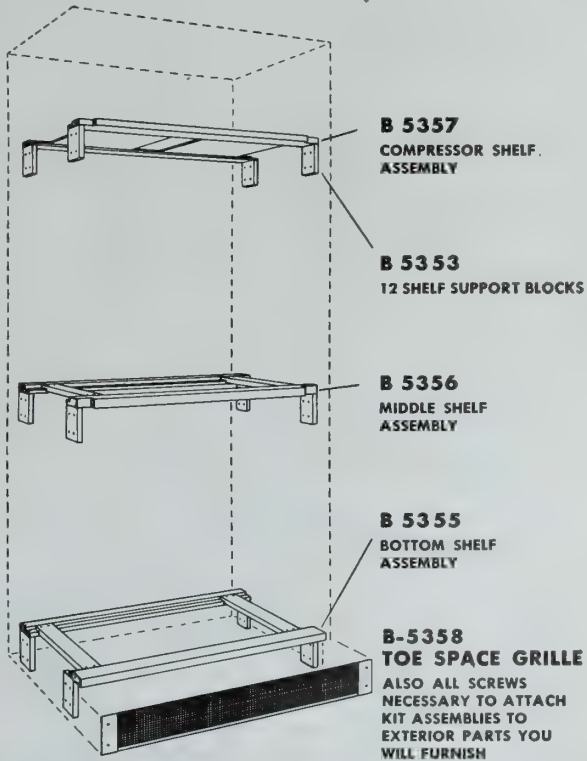


COUNTRY KITCHEN (Continued from page 106)

Budget-conscious young couples will appreciate this knocked-down do-it-yourself kit for a cabinet to house vertically-stacked, modular-unit refrigerators. In building a kitchen, installation costs can be the most expensive item; this prefabricated set cuts them considerably. Easily assembled, it gives any kitchen a look of custom design. The builder supplies the exterior cabinet parts in a wood and finish to suit the kitchen color scheme; kit contains interior parts to support refrigerators.



Exterior parts to be furnished by the builder are shown in this diagram, which can be used as guide in cutting. Three-quarter-inch plywood, finished as desired, is recommended.



Interior parts supplied in cabinet construction kit are designed to fit refrigerator dimensions and support their weight. The screws are included for attaching pieces to exterior parts.

(Continued on next page)



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William Pahlmann, Distinguished Interior Designer

PIORETTE by VARLAR does this living room for \$55 . . . others low as \$27



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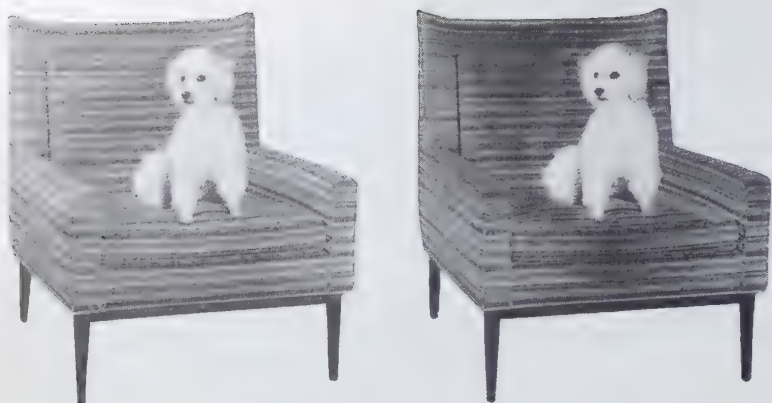
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*(But **one** was treated with Durashield)*

Now *your* rugs, carpets and upholstery can be treated right in your home to **STAY** clean for months. The secret is a new process called *Durashield* that coats your fabrics with an invisible film dirt can't penetrate. Because the dirt stays on the surface, it's easily removed by your vacuum cleaner. You can't see, feel or smell *Durashield*. Yet it keeps your furnishings looking freshly cleaned for months and makes daily housework easier, too.

Durashield Soil Retarding Service is available **ONLY** from your Duraclean dealer, an expert in the maintenance of furnishings. He will first clean your furnishings by the unique Duraclean absorption process and then protect them with Durashield for a fraction of the cleaning cost. For a free estimate and *demonstration*, phone him today. Consult your "Yellow Pages" or write for his name.



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Calgonite® stops spots and streaks

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Put new Calgonite in your electric dishwasher and put an end to dishwashing worries caused by water. No more spots or streaks. Calgonite makes your dishes glisten, your glassware and silverware sparkle. Even pots and pans come out shining-clean. No trace of film or chlorine odor, either. And Calgonite leaves your dishwasher fresh as brand new. Try Calgonite.

Calgonite's great! Leading dishwasher manufacturers who *know* say so. Proof? Many famous makers place Calgonite samples in their machines.

Calgonite is made by the makers of Calgon®—the water conditioner that prevents washing film in your laundry.

Calgon Company • Pittsburgh, Pa.

COUNTRY KITCHEN ENGINEER

Built-in power center has one motor, set under or into the counter, to run five appliances for food preparation. The flush installation eliminates clutter. Here the motor is in a cabinet which also houses the five appliances designed to fit it—meat grinder, blender, mixer, knife sharpener and juicer. Since they do not need individual motors, appliances are lightweight, easily handled and stored. This center, designed for basic food preparation (grinding, mixing), is not equipped to supply cooking heat.

Appliance panel provides current and outlets for as many as five appliances at once, with automatic timing. (A boon to bride who has been deluged with wedding presents and never has enough outlets for all.) There is no danger of fuse blowing; the apparatus automatically breaks the circuit when overloaded. Less than a cubic foot in size, the control panel can be built into a wall (as it has been below) or used as a free standing unit near a work counter. Despite its modest size, the panel does wonders for kitchen efficiency and neatness. The electric cords work on reels, snap back like switchboard lines. Shown here, in place for operation, are the electric egg cooker (directly below panel), the Toast-R-Oven (far left), electric fry pan, waffle iron and coffee maker. Breakfast appliances can be used simultaneously.





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Enclosed is 25c in coin. Please send colorful new booklet, "Kitchen Sketchbook."
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Fair Lady

For your Bedroom

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Genuine Solid Elm and Elm Veneers in nut brown shades accentuating the distinctive soft-toned wood grain.

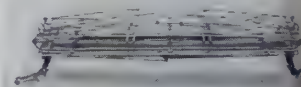


HICKORY
MANUFACTURING COMPANY
HICKORY, NORTH CAROLINA

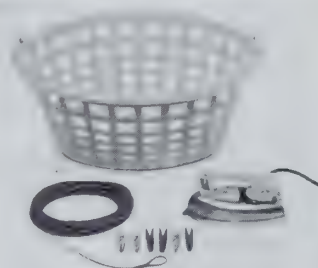
Ask your dealer to show you this group or write for descriptive folder to Dept. G

COLOR COMES TO THE LAUNDRY

Gay lightweight accessories ease washday chores



Laundry cart has chrome finish and heavy duty plastic basket liner in yellow and black plaid. The "Roll-or-Tote" (1) adjusts to three heights for convenient loading and unloading from washer and has swiveling plastic wheels (2) collapses and locks to become a portable laundry basket and (3) with side lowered serves as a shelf within easy reach for sprinkled clothes, (4) folds flat for storage. *J. R. Clark Co.*



Washday brighteners include turquoise plastic laundry basket, *Columbus Plastic Products, Inc.*, turquoise braided plastic clothesline in 50 or 100 ft. lengths, *Lee-Bert, Inc.*, plastic spring clothespins in rainbow colors, *Penley Bros.*, and steam and dry iron with gold trim.

Steam-O-Matic Corp.

MIEHLMANN



Ironing table with curved chrome legs has knee room for sitdown ironing. The "Rid-Jid" table top is of open mesh steel. It comes with air flow twill cover and air flow polyurethane pad which lets steam and moisture through without becoming soggy.

J. R. Clark Co.

mood is traditional, the decor cafe au lait, the tile Robbins Vinyl Terra-Tile.



Interior by Bachstein and Freitag.

Robbins vinyl floor enhances a timeless room

The soft, subtle tones of Robbins Lifetime® Vinyl Terra-Tile enhance rare 18th Century antiques...while the tile's refreshing simplicity creates amazing illusions of room breadth and depth. And imagine—*because the tile is all-vinyl*, it's always easy to clean and to keep clean.

Robbins decorator colors and modern designs in vinyl, rubber and cork can enrich your home whether your decor is traditional or modern—and at a cost much lower than you'd expect. Ask your Robbins dealer for a free folio showing floors of lasting beauty. He's listed under "Flooring" in the yellow pages of your phone book.

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Robbins
FLOOR PRODUCTS, INC.
Tuscumbia Alabama



Now—two wonderful home cleaners leave any fabric

"Flower Fresh"

It's delightful how the two new Renuzit cleaners breathe new life and beauty right into your home. Everything—rich upholstery, beautiful rugs as well as the family wardrobe—can be spruced up quickly and easily to *look* like new, *smell* "flower-fresh" with the magic of Renuzit. Try both marvelous cleaners. There's the newly-improved, quicker-drying, Renuzit home cleaner for wool, silk, rayon, other non-washable fabrics—and now Renuzit's Gentle, with miracle

ingredient SR-24, keeps things sparkling fresh and beautiful. Gentle is a liquid concentrated detergent—especially created by Renuzit for cleaning cottons, nylons, orlons, other synthetic fabrics... gently! Both are effective, both fabric-safe. So get both and keep them handy—in your bathroom, laundry and kitchen closets. You'll simply l-o-v-e Renuzit for making any fabric in your home "Flower-Fresh"! At all grocery, drug, department, variety and hardware stores!



NEWLY-IMPROVED "FLOWER-FRESH" RENUZIT
is quicker-drying. Ideal for cleaning wool, silk, rayon and other non-washable fabrics. In quart, gal., gal. and 2-gal. cans. Perfect for making rugs, upholstery, wardrobes like new



NEW, FRESH-SMELLING GENTLE
is perfect for cleaning rugs, upholstery, wearables of cotton, nylon, orlon, and other synthetic fabrics. Kind to delicate washables, keeps colors bright. In one-quart container.



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quickly eliminates food and fruit stains, lipstick, grease, chewing gum, tar and other stubborn spots and stains. In 4-oz. cans. America's largest selling spot remover.



GRIL-LITE CHARCOAL LIGHTER
lights charcoal and kindling quickly and safely. Works gently—never flares up. Positively guaranteed to leave no odor or alter the taste of food. A time and work saver for lighting fires.



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works like magic to rid any room of unpleasant odors instantly. Cooking odors disappear. Smoke smells vanish. Only a gentle fragrance remains. You'll love it!

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Your bathroom can be as beautiful as this, with colorful, durable Consoweld

To bring an old bathroom up-to-date, or to insure lasting beauty for a new one, have your dealer or builder install Consoweld on walls and vanity. All this luxury—and at a moderate cost!

Consoweld is the laminated plastic widely used on kitchen countertops, dinette tables and fine furniture.

Consoweld resists wear, scuffing, alcohol, water, and heat—even cigarette burns. It wipes clean with a damp cloth. You save money, too, because Consoweld never needs painting. It's good for a colorful lifetime.

New Consoweld Bathtub Showerwall Package

The bathtub alcove in the above picture illustrates the use of the new Consoweld bathtub showerwall package—5-foot high back and side panels cut ready to fit, complete with mouldings and fittings (caulking and adhesive not included).

Consoweld adds value to your home, and color and lasting satisfaction to your living. Ask your builder, dealer, or remodelling contractor to install Consoweld for you—or mail the coupon for further information.



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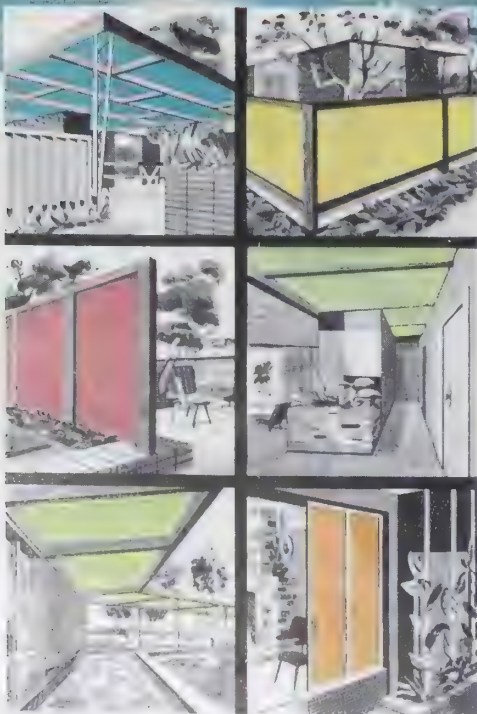
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Ben Day

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There is only one Alsynite translucent fiberglass panel. Beware of "look-alike" imitations. Only Alsynite gives you the sun control you need for cool comfort. Only Alsynite has Filtron 25, an exclusive heat-blocking formula that reflects and absorbs the sun's heat. Even on the hottest days, Alsynite with Filtron 25 transmits cool, soft light for delightful outdoor living. Insist on genuine Alsynite. Look for the Warranty Label on every panel. You'll find your nearest dealer listed in the yellow pages.

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Your Republic Steel Kitchens dealer can adapt this sink center to your new kitchen

Make your Sink Center a Work Saver!

Now plan exactly the sink you want for your new Republic Steel Kitchen, right from *stock* units! The "custom-design" look at a surprisingly low price. Choose lustrous stainless steel, or a porcelain finish in harmonizing color... either as a complete sink or as a modern built-in unit surrounded by lovely Formica.

And what a selection of undersink cabinets! This six-foot beauty, for example, recessed for sit-down comfort. Top drawers with cutlery



trays and dividers. Inner sliding drawers for easy-to-reach storage. A tray compartment, towel rack—planned convenience everywhere.

Store full-size dinner plates in Republic's wall cabinets, adjust the shelves as you please. Smooth, snag-proof surfaces... nothing to warp, sag, bind or come loose. A finish that needs no constant care. Your Republic Steel Kitchens dealer will help you with planning and financing, and give you the most for your money!

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Book!*

True to its title,
filled with "102 ways to
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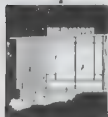
you'll be amazed how little luxury costs per square yard with **ALDON**

Springy, rich, resilient underfoot...luxurious Aldon Broadloom makes each of these settings lovelier, more gracious, more comfortable. And at a cost of about no more than you might pay for one of the pieces of furniture shown! Any of the 3 different fabrics, 9 styles, and 41 brilliant Aldon colors you choose, give you more comfort, wear and beauty than any comparable carpeting. That's why thousands of families have made Aldon America's fastest growing broadloom! Let your dealer show you how inexpensively you can add Aldon Broadloom to your home.

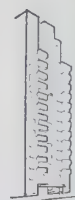
ALDON RUG MILLS, INC., 10 WEST 33rd ST., NEW YORK, N. Y.



Aldon Perma-Tex Broadloom in "Mist" holds the decorative scheme of this room together with unusual, subtle warmth. The cost? Less than half the price of the sofa alone. Furniture: from the Linear Group designed by Paul McCobb.



NEW LUXURY BROADLOOM AT 1/2 THE LUXURY PRICE!



Aldon Miracle-Tex Broadloom—a dream underfoot, yet 12'x15' carpet costs only about half the price of this 6-1/2' Transitional Oak Suite by William



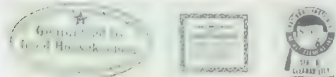
now you can carpet a 12' x 15' area for as low as \$139.00* with a broadloom that combines the best qualities of viscose for color, nylon for wear, and wool for luxury



Aldon Miracle-Plush Broadloom in "Burnished Gold" heightens the warm walnut tones in this dining room. You can carpet a 12'x15' dining room for about half the cost of the table above, and four chairs. Furniture: from the Planner Group designed by Paul McCobb.



The Only Triple-Guaranteed Broadloom!



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*Slightly higher in the West

1957'S LAUNDRY UNITS

How to choose and treat the right one for you

Doubtless the first woman to use soap instead of a stone thought she had reached the ultimate in laundry equipment. That she was wrong is one of modern woman's blessings. Today's array of washers and dryers is almost bewildering, and the end is not in sight. Buying a laundry unit is becoming nearly as complicated as the purchase of a new car, and behooves the buyer to analyze her particular laundry needs before she goes shopping. The important thing is not finding a good machine (most are good today) but being able to spot the washer or dryer or combination which is right for you.

After you buy the most suitable machine for your particular laundry problems you will have to learn how it works (not as hard as learning to drive but requiring some attention). The new laundry units are said to do your thinking for you but making them perform as promised requires a knowledgeable touch at the controls. If you know a little bit about the insides of your washer and dryer you will neither pamper nor abuse it and you should get consistently fine performance.

Water counts, too

Machines vary significantly in styling, color and special features, but all the new washers and dryers have three things in common. To turn out a satisfactory wash they are dependent upon the quality of the water used, on correct water and air temperature as well as controlled timing of the washing and drying action.

We tend to take water for granted and assume that its character makes no difference to a wash if enough soap or detergent is used and the wash is hurled about at high speed. Soft water is essential to a sparkling wash since the minerals in hard water will result in discoloration. It is important to have your water tested for hardness so you can condition it. The new washing machines with their built-in dispensers make it easy to condition wash and rinse waters. You can add softeners, bleach or bluing so that they will automatically permeate the water, eliminating the danger of staining or damaging fabrics.

The type of material being washed should dictate laundering temperatures. Very hot water is not necessarily the best temperature for maximum efficiency. The cold water wash has made this

year's biggest splash in laundry appliance news. Until recently washing machines were not equipped to do a laundry at less than lukewarm temperature. This meant that man-made fibers, which tend to crease or wrinkle when subjected to heat, were not being washed under optimum conditions. The cold water wash and rinse suits them perfectly. Ironing becomes unnecessary and the life of the garment is extended. (Even automatic ironers have been given more delicate temperature controls to enable them to handle modern fabrics safely.)

Spin control

Improved timing controls on the new washing machines permit a greater range of speed and varied washing and rinsing cycles. Since modern fabrics suffer from strenuous agitation, spinning speed can be reduced along with the washing time. Those fibers which can take it (and need it if they are heavily soiled) can go through the usual fast spin for a longer period. Drying speeds can also be timed for a variety of fabrics. Drip-drying in cool air is also available for delicate fabrics.

Even though the new laundry units have brought automation to Monday morning chores they cannot be expected to read your mind. Machines are equipped with easily manipulated controls but the quality of their performance depends upon how well manufacturers' instructions are followed. If you observe a few simple rules, however, you can get the most from your machine.

Good rules

Always sort laundry according to its fiber as well as its color. Keep man-made fibers together so they can have cold-water washing with gentle agitation and dry at low temperatures. Sturdy fabrics and heavily soiled garments can have hot water washing and a faster spin.

Never overload your machine. Delicate fabrics could be damaged as well as the machine itself. Even if no harm is done you will certainly lower its efficiency.

Give fabrics the wash-rinse-dry cycles suggested by the manufacturer. You can make changes in the timing of cycles but not until you understand your machine. The time you spend studying it now will repay you in added leisure for Mondays to come.

(Continued on next page)

No Stirring is what appeals to me!

With Rev Satin Jelled Latex you just... open the can and start painting! That's because it's homogenized!



Less Dipping is what I like!

Jelled Rev Satin can be loaded on brush or roller... so you spend less time dipping, more time painting. It can't run or drip like liquid paint.

Jelled and homogenized Rev Satin has all the latex advantages and adds new ones. It's perfect for every room in your home—including kitchen and bathroom.

If You're an Alkyd Fan...

If you prefer an alkyd type paint for interior wall surfaces and woodwork, you can enjoy the no stirring... less dipping features in Jelled Magic alkyd. A flat and semi-gloss finish available in colors to match Rev Satin Latex.



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1957'S LAUNDRY UNITS *(Continued)*

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Finest American art pottery . . . colorful, graceful, practical . . . designed to beautify your home and glorify good living. Serenade is styled in twenty-four practical pieces, a choice of three rich duo-tone color combinations, with hand-painted birds and flowers. See its colorful, graceful beauty wherever good things are sold.

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Love that pool!

A sparkling Blue-Lake swimming pool is a lasting investment in good living. Entertaining is a lark, and your pool is a happy haven for the whole family. And, with the sensational new Lanco Skim-Filter, pool care is s-o-o-o easy!

All equipment, of course, is made and warranted by Landon, pioneer builder of fine swimming pools and equipment. Authorized Landon builder-dealers are located throughout the U.S. and in many foreign countries.

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"How To Plan Your Pool"...

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Temperature control in Maytag automatic washer provides a cold water wash and rinse for synthetic fabrics, other combinations. Pushbutton regulates spin action to bring no-iron garments out wrinkle-free.

Thermostats regulate temperatures for pressing new man-made fabrics on 26" Conlon cabinet ironer with hand and knee control. One speed does fast routine ironing; slower setting gives extra heat when necessary.

Dispenser wheel in Norge washer feeds water conditioner to clothes when rinsing begins. Dual cycle control accommodates special laundering with shorter washing and rinsing cycle.

Built-in water heater in General Electric combination washer-dryer boosts water temperature and maintains it throughout wash cycle; drying time and heat can be varied for handling new synthetic fabrics.

Lint-catching filter cleanses water during wash in General Electric washer; stepped-up air flow in companion Clothes Conditioner dries at high speed; sprinkling device will dampen already dry clothes for ironing.

nsure even "miracle" fabrics the proper care

Heat selector that provides four drying methods, including tumbling without heat, makes Norge dryer flexible enough for all washables. Red signal light indicates stages of cycle and drying time that has elapsed.

Warm air jet in Monitor dryer on wheels dries clothes without tumbling or tossing, is easy on delicate fibers. Unit, 16" x 16" x 32", nests easily in small apartments or closets, is top-loading.

Aerator in Monitor washer forces water current and air through clothes; electric wringer tucks inside tub when not in use. Apartment-size twin to Monitor dryer, unit is 16" x 16" x 32".

Heat control on Blackstone automatic dryer provides cool air stream to fluff pillows, laces, fussy fabrics at room temperature; it is designed to go with Blackstone automatic washer.

Cycle selector permits 2 to 15 minute timing of washes in Blackstone automatic washer. For special handling of new man-made fabrics, any operation may be shortened, lengthened, repeated or skipped by resetting.

Underwater dispenser in Frigidaire Imperial washer sends out even distribution of detergent and bleach; temperature control gives warm or cold rinse; companion dryer has foot pedal door latch and lint collector.

(Continued on next page)



美 DISCOVER mindoro

A new group of contemporary rattan furniture for the living room, dining room and game room, designed by John Wisner. Send 25¢ in coin for attractive brochure.



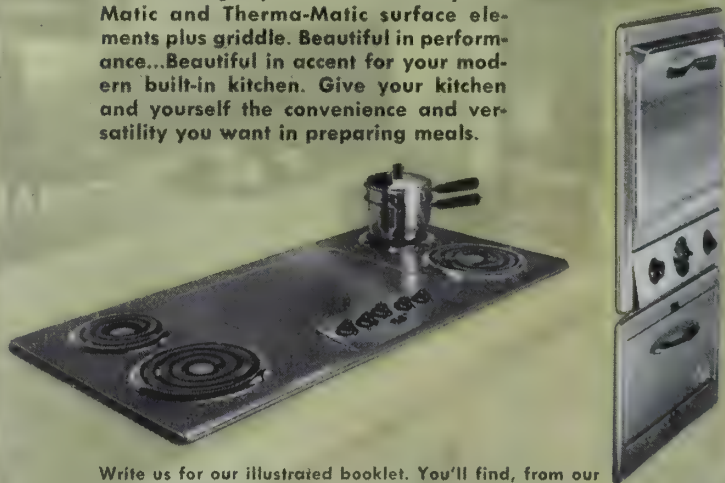
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YOUR KITCHEN DESERVES THE BEST...

And a new experience awaits you with an L&H Custom-Bilt* massive, fully automatic oven with triple Rotisserie... and cooking top with the new Speed-Matic and Thermo-Matic surface elements plus griddle. Beautiful in performance... Beautiful in accent for your modern built-in kitchen. Give your kitchen and yourself the convenience and versatility you want in preparing meals.



Write us for our illustrated booklet. You'll find, from our wide selection of models, the L&H Custom-Bilt electric range to give you just the kitchen you have dreamed about.

THE LEADER IN ELECTRIC RANGES SINCE 1910



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1957'S LAUNDRY UNITS (Continued)



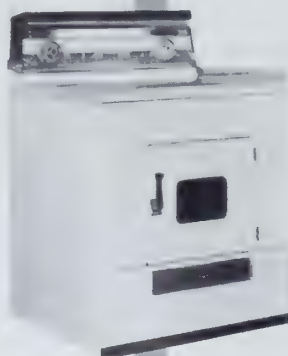
Counter-top lid converts Cutler Laundry Maid tub into extra work surface. can be used as tray for carting fresh laundry. Space beneath 22 gallon tub is utilized as storage compartment.



Pre-treating device in Kelvinator washer gives heavily soiled clothes a one-minute scrubbing before regular washing cycle, eliminates soaking by hand; washer is mate of the Kelvinator controlled-heat dryer.



Laundry work center, an experimental Westinghouse exhibit, presents design for packaging of washer-dryer, pre-treating wash basin, detergent dispenser, and equipment for ironing and hanging clean clothes.



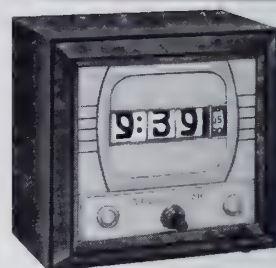
Separate controls that permit operation of either wash or dry cycle alone, or can be set for a complete normal cycle, are incorporated in Hotpoint combination washer-dryer, 31" in width.



Rinse injector in Hotpoint washer contains conditioner that flows automatically into clothes during final rinse cycle; in matching dryer, lint and condensed moisture are pumped out.

(Continued on next page)

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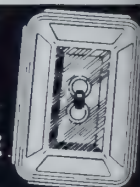
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1957'S LAUNDRY UNITS *(Continued)*

Thermostatic heat control checks temperature for ironing articles of synthetic fibers in Ironrite automatic ironer; pockets for accessories and extra cover are located inside legs.

Lint filter incorporated in RCA Whirlpool washer clears water automatically during wash and rinse cycles; companion dryer circulates a patterned flow of air at five different temperatures.

Spray device that ejects a stream of filtered, sudsy water gives clothes a shower instead of a bath in the new 33" RCA Whirlpool washer-dryer combination; exhaust dryer does not require water, has lint screen.

Timing dial on Holiday washer by Easy can be reset to shorten or repeat any phase of wash, rinse or spin cycles; unit is a slim 27" wide yet roomy inside; casters can be added.

Control center on Regent washer by Easy has a battery of switches that give various combinations of speed, temperature and timing; water level can be changed to suit size of load.

Water screen aerates water to speed up soap dispersion in Speed Queen washer with bowl-shaped stainless steel tub; matching dryer has dual-heat selector for safe drying of fabrics.

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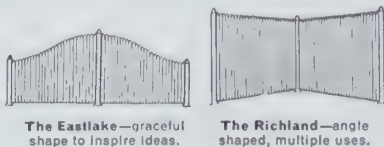
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THE PLEASANT WINES OF ITALY

By James A. Beard

If your youth was fairly typical, you probably first tasted Italian wine as an adventuresome accompaniment to a spaghetti dinner. As a teenage gourmet I ordered my introductory glass in a roadside tavern where the menu suggested: "Raviolis, Spaghetti, Steak, Chicken, Bacon and Eggs—Our Specialties." I got the idea that Italian wine was red, that it was "earthy," and that it came in bulbous bottles wrapped in straw. And, I thought, it all was called "Chianti."

Perhaps because of my restricted youthful viewpoint, Italian wines have provided me with even more surprises and unexpected pleasures than the wines of France and Germany. Now good red Chianti (incidentally, there are different sorts) is deservedly popular, and I have enjoyed it repeatedly both in this country and in its home territory, the beautiful region of Tuscany. But Chianti is just one of hundreds of Italian wines, many of them available in American wine shops.

The variety of Italian wines invites experimentation. They range from palest white to deep red. They range from light to heavy, dry to sweet. Some taste of the soil. Some seem almost perfumed. Not all, by any means, come wrapped in *fiascos*; many of the finer Italian wines are shipped in claret bottles. All have one characteristic in common: they are unpretentious wines, none of them "great" or "elegant." They are not to be sipped solemnly. They are to be enjoyed as good, simple wines, ideal for daily drinking with meals and for serving at the casual parties at which we Americans excel.

Wine is as important to Italians as bread. In the rural areas of Italy, families often make their own wine year after year just as American housewives put up preserves and pickles, and every section of Italy produces wines to be sold commercially. This wine-making, wine-drinking, wine-selling tradition is ancient. If you were to place a map of the old Roman Empire over a map of modern Europe, you would find that all the outstanding wine regions fall within the Empire's frontiers, with the famed German Rhineland following the outer border of Ro-

man conquest. Roman soldiers and colonizers carried the grape itself and the knowledge of its use wherever they went.

Here are Italian table wines I have found especially satisfactory: **CHIANTI:** The famous wine of Tuscany, a region noted for its colorful history, magnificent architecture, paintings and sculpture. Long before the Romans were supreme, Etruscans probably made and drank a similar wine in this rolling countryside. Certainly during the Renaissance, princely families like the Medici consumed Chianti in their palaces.

This wine is blended of several grape varieties—a practice not unusual in the production of Italian wines. Most of the Chianti consumed locally in Tuscany is a light, young wine. This type is lower in alcoholic content, flowery and delicate. It is served, as is the Beaujolais of France, as a *vin ordinaire*, and is at its best when fresh and new.

The regular Chianti, well-known in America, is a medium heavy red wine. If good, it is full and sturdy and stands up well to highly seasoned foods. This is the wine we see so often in the straw-covered flask.

There is a small amount of fine Chianti carefully produced and labeled with the name of the vintner. Harsh when young, if properly aged it becomes rich, smooth and full bodied. I first tasted this Chianti when I visited friends in Florence who receive several cases each year as a gift from one of the oldest wine producing families in the region. Some, a dribble, is shipped, and you can find it now and then in the better wine shops. Do not look for the usual straw-covered flask. This fine Chianti is put up in bottles similar to those of France's Bordeaux region.

Few Americans realize that there is also a white Chianti, a dry pleasant wine.

VINO NOBILE DI MONTEPULCIANO: This, too, is from Tuscany. It is a rich red, excellent with roast meats and game.

VERNACCIA DI SAN GIMIGNANO: A delicate white made in the Tuscan hills and dating from the middle ages.

PROCANICO: A white wine from the Island of Elba, delicate and

dry. It is the local favorite for drinking with the wonderful seafood from the island waters.

ORVIETO: This, one of Italy's most famous white wines, comes from the town of the same name in Umbria. It can range from dry to rather sweetish. The best is a light dry with a clean taste; good with fish and hors d'oeuvre.

BARDOLINO: A red wine made near Verona (the scene of the tragic romance of Romeo and Juliet). This region—Venetia—is probably the outstanding wine producing area in Italy. As in Tuscany, wine-making here dates back to Etruscan times and has flourished ever since. Bardolinos vary greatly. Their quality depends on the care of the producer.

VALPOLLICELLA and VALPAN- TENA: Two reds from the same region. They are richer and longer-lived than Bardolino, and if carefully stored will mature to a noble old age.

SOAVE: A famous white wine from Verona, probably second only to Chianti in popularity. It varies from quite dry to rather flowery and sweetish. If good, it is a pleasant drink with a good "nose."

LAMBRUSCOS: From the province of Modena in Emilia. These are the only reds I know of that go well with pork, and it is interesting to note that the Modena province also specializes in excellent pork and *charcuterie*. Sausages and *zampone* (boned and stuffed pig's feet) are tasty dishes to try if you tour the area. If you think only a rosé or a Champagne would be acceptable with such foods, try Lambrusco wines; their light tang cuts the richness. I am sorry to say that they are not yet available here, but I keep hoping.

BAROLO, BARBARESCO and BARBERA: These three reds come from the Piedmont area of Italy, a region famed for its outstanding food: truffles, fine cheeses, magnificent *fondutas*, choice veal, superb hams, capons, chickens and game. The wines are on the heavy side, rather hot, sometimes even rough. Good with roasts, game and strong cheeses.

NEBBIOLO: A red also from the Piedmont. The name, Nebbiolo, meaning "mist," was bestowed on the wine because the grapes are picked in the late fall when fogs settle in the hilly vineyards.

GRIGNOLINO, DOLCETTA, BONARDA and FREISA: All these wines are popular in the Piedmont but scarce outside the province. Worth trying if you can find them.

(Continued)

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EST! EST! EST!: A white wine made at Montefiascone near Rome. It is rather widely known, probably because of its name and the legend surrounding it. According to the story, a 12th century German bishop traveling to Rome sent his servant ahead to inspect the inns and the wines. The servant left the written word *EST* as a sign if he felt the local wine was good. When the bishop arrived in Montefiascone, he found written on the wall *EST! EST! EST!* The bishop is supposed to have stayed for the rest of his life enjoying the local wine. It is a pleasant, light wine, but hardly that wonderful.

CESANESE DI PIGLIO: A delicate red produced near Rome.

FRASCATI: This is the popular local wine drunk throughout the Rome area. Tourists have for years been fascinated by its light charm and have beseeched shippers to bring it to their home markets throughout Europe and America. But when shipped the wine always proves disappointing. It does not travel well.

FALERNO: The Falernian wines from the region near Naples were popular during the Roman Empire. The reds are good dry wines that improve with age. The whites are lightly bouqueted.

VESUVIO: A deep red wine from the slopes of Mt. Vesuvius.

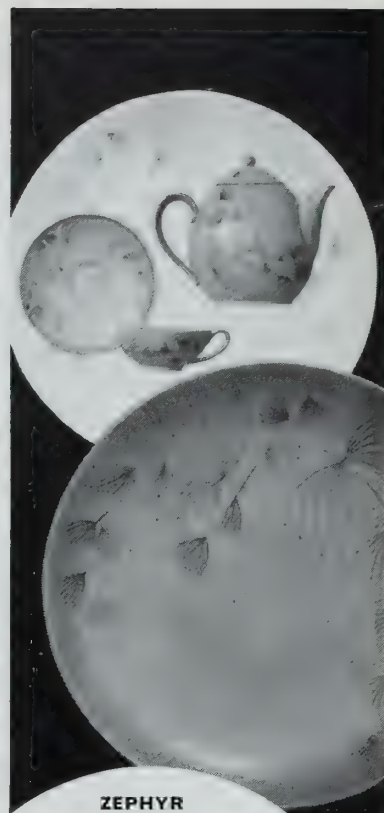
LACRIMA CHRISTI: Both red and white, also from the slopes of Mt. Vesuvius. Pleasant regional wines.

CAPRI: This delightful white from the isle of the same name has recently appeared on the American market. A refreshing addition.

AGLIANICO DEL VULTURE: This interesting red wine comes from the Adriatic coast near the volcano Mt. Vulture. The original vine was brought in ancient times by the Greeks. Well aged the wine can be very pleasant.

CORVO: A light white wine from Sicily. Fairly easy to find in American wine shops. It is dry with a bitterish overtone, good when chilled well for summer drinking.

You may not be able to find all the wines I have listed in your area, but you should find a large enough number to offer some interesting tasting. True, they are not "great" wines, but they are inexpensive and well worth the price. Use them for day-to-day drinking and informal entertaining. They are not fussy; you can drink them from water tumblers, mugs or paper cups. They are as comfortably at home with hot dogs and hamburgers as with roasts and game. They are wines with which to quench a thirst. **END**



ZEPHYR

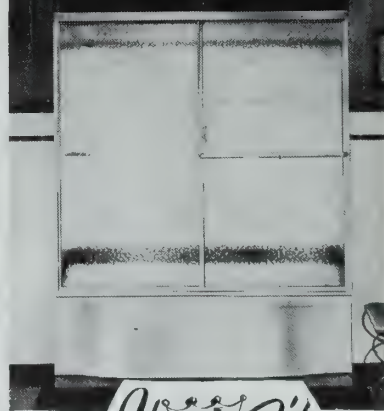
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Food slicer will slice any thickness from paper thin to $\frac{3}{4}$ " to meet the calorie count. Suction cups on legs prevent machine from slipping while in use. \$19.95. *General Slicing Machine Co.*

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Model General "250", General's silver anniversary slicer. Electric slicing machine that's almost silent. Slices in 1/8" slices. \$19.95. Others \$19.95 to \$29.50. Slightly higher on West Coast.

HOUSE & GARDEN'S

Low Calorie Cook Book

By MYRA WALDO

Brillat-Savarin, whose *Physiologie du Goût* is the gastronome's Bible, once said, "Tell me what you eat and I will tell you what you are," and "The fate of nations depends upon how they are fed." With nations, as with individuals, food and growth are inextricably bound together. In the dawn of their powerful empires the Greeks and Romans lived frugally. Dishes of cereal, honey, figs, dates, chestnuts, cabbage and onions were their fare. The centurions drew their courage from garlic, the gladiators their strength from the barley bread on which they trained. In Sparta, where the daily diet was a black broth known as the Spartan's "elixir of bravery," any man who confessed he liked to cook was exiled. The philosophers warned sternly of the perils of intemperance. "Thou shouldst eat to live, not live to eat," admonished Cicero. "Stop short of appetite, eat less than you are able," cautioned Ovid. But the wealthy, jaded citizens of Greece and Rome, titillated by tales of the sensual banquets of ancient, waning Egypt, ignored their stalwart elders. The luxury of the table became a symbol of social standing and an enviable bank account. Cooks hired in the market place vied with each

other to find more esoteric delicacies for their masters: thrushes on asparagus, ostrich, peacocks, locusts, dormice stewed in honey. Lucullus, who boasted that his finest meal was "when Lucullus dined with Lucullus," had a series of dining rooms where the cost of a meal ranged from a few hundred to a thousand dollars a head. Meals became so stupefying that jaded appetites had to be coaxed by all kinds of devices. The most precious sybarites wore tiny gloves on their tongues to save their taste buds for the most splendid dish. So, from a simple, heroic beginning, the glory that was Rome expired in an orgy of gluttony. Never again was the world to see so vainglorious an exhibition, although the Middle Ages had its own brand of over-eating: a surfeit of meats, poultry and sweetmeats washed down with gallons of ale and wine. Perhaps our ancestors regarded corpulence as a mark of prosperity or perhaps their active, brawling lives required the fuel of countless calories. Anyway, it was not until the latter part of the 19th century when wars, famine and pestilence seemed on the wane, that people began to worry much about weight. Possibly the first determined dieter was a Victorian undertaker, William Banting, whose surname passed into the English language as a humorous synonym for slimming. He put himself on a starch-free, fat-free, high-protein diet and reduced from 202 to 156 pounds despite the fact that he supplemented his diet with "good Madeira, claret and sherry wines and a tumbler of gin, whisky or brandy grog as a nightcap."

America today has the highest food consumption of any nation in the world and the largest variety of foods ever available to man. We eat around 163 pounds of meat per person a year. Exotic imported delicacies line the shelves of our stores. Gourmet cooking is on the increase. In this abundance lies a peril: doctors warn that 35,000,000 Americans are overweight. The stringent "wonder" diets that promise startling weight losses are no solution for the average American family which wants to keep within a normal weight scale and still have solid, interesting meals. Calorie-reduction in cooking is the best answer to long-term, sustained weight control and it can be adapted to gourmet dishes. Even a rich dessert will shed calories if you use substitutes for sugar and fats, stretch whipped cream with beaten egg whites. Fats are the hidden calories in a dish. If a recipe calls for cream, use milk; if it calls for milk, use skim milk. Trim fat from meat, skim it off soups. Broil and grill rather than sauté and fry. If you do fry, just wipe the pan with fat. Use wine (most of the calories are in the alcohol which evaporates in cooking) and herbs for flavor. Eat normal meals but keep the size of the portions within reason. And never forget Ben Franklin's advice, "To lengthen thy life, lessen thy meals."



DRAWINGS: RAY PORTER

COVER PHOTO: OTTO MAYA AND JES BROWN

Sample Menu

	Calories
OYSTERS CASINO	130
VEAL SCALLOPINE	225
BAKED STUFFED POTATO	60
BROILED PEPPER SALAD	30
STRAWBERRY CREAM CAKE	130
DEMITASSE	0
	<hr/> 575

Before dinner:

1 ounce SCOTCH, RYE OR BOURBON straight or with water or soda	90
CHEESE DIP (2)	60
	<hr/> 150

OR

With dinner:

2 wineglasses (3½ ounces each) of any dry RED OR WHITE WINE	150
--	-----



Soups

Cream of Tomato Soup

1 SERVING—45 CALORIES

- 2 cups canned tomatoes
- 2 tablespoons chopped onion
- ¼ teaspoon basil
- 1½ teaspoons salt
- 1 tablespoon lemon juice
- *1 teaspoon liquid Sucaryl
- 1 cup skim milk

Combine the tomatoes, onion, basil, salt, lemon juice and Sucaryl in a saucepan. Cook over low heat 20 minutes. Force through sieve or purée in electric blender. Add milk, heat and serve. Serves 4.

*Liquid Sucaryl is a blend of saccharin and other ingredients especially suitable for low calorie recipes.

Appetizers

Pâté de Jambon

1 TABLESPOON—20 CALORIES

- 1 cup diced cooked ham
- 1 teaspoon gelatin
- ½ cup cold water
- 1 teaspoon prepared mustard

Chop or grind the ham very fine. Soften the gelatin in the cold water; place over hot water and stir until dissolved. Cool 30 minutes. Combine the mustard and ham with the gelatin. Pack into a mold and chill until firm.

Serve with crackers or Rye Crisp; count 15 calories for each.

Shrimp Pâté

1 TABLESPOON—15 CALORIES

- 18 cooked shrimp or 5-ounce can, drained
- 2 tablespoons cottage cheese
- 2 tablespoons chili sauce
- ½ teaspoon curry powder
- 2 teaspoons lemon juice

Chop or grind the shrimp very fine. Add the cottage cheese, chili sauce, curry powder and lemon juice; mix until smooth.

Stuffed Mushrooms

1 SERVING—7 CALORIES

- 1 pound mushrooms
- 1 teaspoon salt
- ⅛ teaspoon pepper

- ½ teaspoon paprika
- 2 tablespoons grated onion
- 1 tablespoon grated Parmesan cheese
- 1 pimento, chopped
- ½ teaspoon oil

Wash and drain the mushrooms. Remove the stems and chop fine. Add the salt, pepper, paprika, onion, cheese and pimento. Mix well. Stuff the mushroom caps. Oil a baking sheet; place the mushrooms on it. Bake in a 375° oven 10 minutes. Serves 4.

Clam Dip

1 TABLESPOON—6 CALORIES

- 1 7-ounce can minced clams, drained
- ½ cup cottage cheese
- 1 teaspoon grated onion
- 1 teaspoon Worcestershire sauce
- ⅛ teaspoon pepper

Chop the clams; add the cheese, onion, Worcestershire sauce and pepper. Mix very well. Chill 1 hour before serving. Serve with crisp raw vegetables.

Cheese Dip

1 TABLESPOON—15 CALORIES

- 1 cup cottage cheese
- 3 tablespoons grated onion
- 3 tablespoons chopped pimento
- ½ teaspoon salt
- Dash cayenne pepper

Mix the cheese, onion, pimento, salt and cayenne until smooth. Chill several hours before serving. Serve with Rye Crisp or crackers. Add 15 calories for each cracker.

Clam Chowder

1 SERVING—35 CALORIES

- 24 clams with liquor (or 2 cans
minced clams)
- 1½ cups water
- 1½ cups canned tomatoes
- 2 onions, chopped
- ½ cup celery, chopped
- 1 carrot, finely diced
- 1 bay leaf
- ½ teaspoon thyme
- 1 teaspoon salt
- ¼ teaspoon pepper

Drain the clams, reserving the liquor, and chop coarsely. Combine the water, tomatoes, onions, celery, carrot, bay leaf, thyme, salt and pepper in a saucepan. Cook over low heat 45 minutes. Add the clams and clam liquor. Cook 10 minutes. Serves 4.

Jellied Tomato Soup

1 SERVING—25 CALORIES

- 2 cups tomato juice
- 1 onion, chopped
- ¼ cup chopped celery
- ½ teaspoon celery seed
- 1 cup canned consommé
- 1 bay leaf
- 1 tablespoon gelatin
- ¼ cup cold water
- 1 tablespoon lemon juice
- ⅛ teaspoon Tabasco sauce

Combine the tomato juice, onion, celery, celery seed, consommé and bay leaf in a saucepan. Bring to a boil and cook over low heat 10 minutes. Strain. Soften the gelatin in the water; add hot tomato mixture, stirring until dissolved. Add lemon juice and Tabasco. Mix. Chill until firm. Serves 4.

Cream of Mushroom Soup

1 SERVING—25 CALORIES

½ pound mushrooms
3 tablespoons grated onion
1 cup canned consommé
1 teaspoon salt
2 cups lukewarm water
½ cup skim milk powder
1 egg yolk, beaten
Dash cayenne pepper

Combine the mushrooms, onion, consommé and salt in a saucepan. Cook over low heat 10 minutes. Mix together the water and milk powder; add egg yolk and cayenne pepper. Cook over very low heat, stirring constantly until thick. Do not let it boil. Stir in the mushroom mixture. Taste for seasoning and serve hot. Serves 4.



thyme and cayenne. Cook over low heat 15 minutes, stirring occasionally. Taste for seasoning. Fill the shells with the mixture. Mix the bread crumbs and cheese together and sprinkle on top; dot with the remaining butter. Bake in a 400° oven for 10 minutes or until browned on top. Serves 6.

Note: If Sapsago cheese is not available, use grated Parmesan; add 20 calories to each serving.

Melt the butter in a skillet; brown shrimp on both sides. Soak the bread in the milk; mash until smooth. Add to the shrimp with the salt, pepper and curry powder. Cook over low heat for 2 minutes. Serve with ½ cup boiled rice (100 calories) if desired. Serves 4.

Fish

Baked Lobster

1 SERVING—100 CALORIES

4 uncooked lobsters, split, or 4 African lobster tails
2 tablespoons white wine
2 tablespoons butter, melted
1½ teaspoons salt
1 teaspoon paprika

Place the lobsters on a baking sheet. Mix wine, butter, salt and paprika and divide among lobsters. Bake in a 375° oven 20 minutes. Serves 4.

Stuffed Lobster

1 SERVING—160 CALORIES

6 1-pound uncooked lobsters, split
2 tablespoons butter
2 onions, chopped
½ pound mushrooms, chopped
1 tablespoon flour
½ cup chicken broth
1 teaspoon salt
¼ teaspoon freshly ground black pepper
¼ teaspoon dried thyme
Dash cayenne pepper
2 tablespoons dry bread crumbs
4 tablespoons grated Sapsago cheese

Remove the meat of the lobster, reserve the shells and cut meat into small pieces. Melt 1 tablespoon of the butter in a saucepan; sauté the onions and mushrooms for 10 minutes, stirring frequently. Blend in the flour; gradually add the broth, stirring constantly until mixture reaches the boiling point. Add the lobster meat, salt, pepper,

Stuffed Fish

1 SERVING—125 CALORIES

2 tablespoons butter
½ pound mushrooms, chopped
2 tablespoons grated onion
2 tablespoons chopped parsley
½ teaspoon celery salt
⅛ teaspoon thyme
⅛ teaspoon pepper
1½ teaspoons salt
4 fillets of sole
½ cup canned tomato sauce
½ cup white wine

Melt 1 tablespoon butter in a skillet; sauté mushrooms and onion for 5 minutes. Add parsley, celery salt, thyme and pepper. Sprinkle the salt on the fillets; place 2 tablespoons of the mushroom mixture on each fillet. Roll up and fasten with toothpicks. Melt the remaining butter in a baking dish. Place fillets in it; pour tomato sauce and wine over them. Bake in a 350° oven for 30 minutes. Serves 4.

Shrimp Curry

1 SERVING—125 CALORIES

1 tablespoon butter
1½ pounds shrimp, shelled and cleaned
1 slice white bread, trimmed
½ cup skim milk
1 teaspoon salt
¼ teaspoon pepper
1 tablespoon curry powder

Oysters Casino

1 SERVING—130 CALORIES

4 slices bacon
2 tablespoons grated onion
3 tablespoons grated American cheese
16 oysters on the half shell
2 tablespoons chopped parsley

Broil the bacon; drain and crumble. Mix the bacon, onion and cheese together; divide among the oysters. Sprinkle with parsley. Bake in a 425° oven 5 minutes. Serve with wedges of lemon. Serves 4.

Poultry

Barbecued Chicken

1 SERVING—125 CALORIES

¼ cup water
¼ cup vinegar
2 tablespoons chili sauce
1 teaspoon salt
¼ teaspoon pepper
1 teaspoon paprika
1 teaspoon Worcestershire sauce
¼ teaspoon dry mustard
½ teaspoon liquid Sucaryl
3 tablespoons grated onion
1 clove garlic, minced
2 1¼-pound broilers, quartered

Combine the water, vinegar, chili sauce, salt, pepper, paprika, Worcestershire sauce, mustard, Sucaryl, onion and garlic in a saucepan. Bring to a boil. Place the chicken in a baking dish; pour the sauce over it. Bake in a 375° oven 55 minutes or until chickens are tender. Serves 4.



Chicken Chow Mein

1 GENEROUS SERVING—290 CALORIES

- 1½ quarts water
- 1 3-pound chicken
- 4 onions
- 1 bunch celery
- 2 carrots
- 3 sprigs parsley
- 2 teaspoons salt
- 2 teaspoons peanut or salad oil
- ½ pound mushrooms, sliced
- 12 water chestnuts, sliced
- 1 cup bean sprouts, drained
- 1 tablespoon cornstarch
- 3 tablespoons soy sauce

Bring the water to a boil in a saucepan. Add the chicken, 1 onion, 1 stalk celery, the carrots, parsley and salt. Cover and cook over medium heat 1½ hours or until tender. Remove chicken; skin and dice. Strain stock. Heat the oil in a skillet; slice the remaining celery and onions and add with the mushrooms, water chestnuts, bean sprouts and chicken. Mix the cornstarch, soy sauce and ¾ cup of the reserved stock. Pour over the mixture and cook, stirring constantly, for 5 minutes. Serves 4.

Chicken Paprika with Egg Noodles

1 SERVING—210 CALORIES

- 1 tablespoon butter
- 3 onions, chopped
- 1 teaspoon paprika
- 2 tablespoons salt
- ½ teaspoon pepper
- 2 1½-pound chickens, disjointed
- ¼ cup chicken consommé
- ¼ cup yogurt
- 2 cups cooked egg noodles

Melt the butter in a saucepan; add onions and cook over low heat 15 minutes, stirring frequently. Add paprika, salt, pepper and chicken. Cook over low heat until lightly browned. Add consommé; cover and cook

30 minutes or until tender. Add yogurt, mixing lightly. Serve with the egg noodles. Serves 4.

Chicken in White Wine

1 SERVING—170 CALORIES

- 2 tablespoons butter
- 2 1½-pound chickens, quartered
- 2 teaspoons salt
- ¼ teaspoon pepper
- 2 tablespoons chopped parsley
- ¼ teaspoon rosemary
- ¼ teaspoon tarragon
- ½ cup white wine

Melt butter in a skillet; brown chickens. Sprinkle with the salt, pepper, parsley, rosemary, tarragon and wine. Bake in a 375° oven 30 minutes, or until tender. Serves 4.

Meat

Roast Leg of Lamb

3 SLICES ¼" THICK, 3" SQUARE—
275 CALORIES

- 1 small (5 lb.) leg of lamb, trimmed
- 3 tablespoons lemon juice
- 2 cloves garlic, minced
- 1 tablespoon curry powder
- 2 teaspoons salt
- ¼ teaspoon pepper
- 2 onions, sliced
- ½ cup dry vermouth

Sprinkle the lamb with the lemon juice. Mix the garlic, curry, salt and pepper to a paste; rub into the lamb. (If possible, season the day before the lamb is to be roasted.) Place leg in a roasting pan; arrange onions around it. Roast in a 400° oven for 30 minutes. Drain off fat. Add vermouth; reduce heat to 350°. Roast 1½ hours longer or until lamb is tender, basting frequently. Serve hot. Leftovers are delicious cold for another low calorie meal. Makes 12 diet servings.

Jambon au Cidre

2 SLICES, ¼" THICK, 4" SQUARE—
375 CALORIES

- 1 teaspoon dry mustard
- 2 teaspoons salt
- ¼ teaspoon pepper
- 2 teaspoons paprika
- 4 pounds fresh ham, on the bone or rolled
- ½ cup cider
- ½ cup water

Mix together the mustard, salt, pepper and paprika; rub into the ham. Place in a roasting pan and roast in a 350° oven for 1½ hours. Pour off fat. Add cider and water. Roast an additional 1¼ hours, or until tender. Baste frequently. Makes 12 diet servings.

Loin of Pork with Apricots

1 SERVING—275 CALORIES

- 2 teaspoons salt
- ¼ teaspoon thyme
- ¼ teaspoon basil
- ¼ teaspoon pepper
- ½ teaspoon paprika
- 1 clove garlic, minced
- 1 4-rib loin of pork, trimmed
- 8 halves canned apricots and juice

Combine the salt, thyme, basil, pepper, paprika and garlic; rub into the pork. Place in a roasting pan. Roast in a 375° oven for 30 minutes. Pour off fat. Add apricots and juice, reduce heat to 350° and roast 1½-2 hours, basting frequently. Serves 6.

Veau Braisé

1 SERVING—290 CALORIES

- 1 teaspoon butter
- 8 veal chops, ¼" thick, trimmed
- 2 onions, chopped
- 1 clove garlic, minced
- 1½ teaspoons salt
- ¼ teaspoon pepper
- 2 teaspoons paprika
- ¼ cup red wine

Melt the butter in a skillet and sauté the chops and onions until browned. Add garlic, salt, pepper, paprika and wine. Cover and cook over low heat 45 minutes or until chops are tender. Turn chops frequently and add water if necessary. Serves 4.

Veal Scallopine

1 SERVING—225 CALORIES

- 1 tablespoon butter
- 8 slices veal ¼" thick, 4" square
- 1 clove garlic, minced
- 1½ teaspoons salt
- ¼ teaspoon pepper
- ⅓ teaspoon oregano
- ½ cup chopped mushrooms
- 2 tablespoons Marsala or sherry

Melt the butter in a skillet; brown veal on both sides. Add the garlic, salt, pepper, oregano, mushrooms and wine. Cover and cook over low heat 15 minutes or until veal is tender. Serves 4.

Veau à l'Ancienne

2 RIBS WITH STUFFING—300 CALORIES

1 tablespoon butter
2 onions, chopped
2 green peppers, chopped
3 stalks celery, sliced
½ pound mushrooms, sliced
1 cup shredded cabbage
1 slice white bread, trimmed and cubed
3 teaspoons salt
½ teaspoon pepper
2 teaspoons paprika
1 breast of veal ready for stuffing
½ cup canned tomato sauce

Melt the butter in a skillet; sauté the onions, green peppers, celery, mushrooms and cabbage for 10 minutes, stirring frequently. Add the bread, 1 teaspoon salt and ¼ teaspoon pepper. Mix well. Combine the remaining salt, pepper and the paprika and rub into the veal. Stuff the pocket with the mixture, closing the opening with skewers or thread. Place in a roasting pan. Roast in a 375° oven for 30 minutes. Pour tomato sauce over it; reduce heat to 350° and roast 2 hours longer or until tender. Baste frequently, adding water if necessary. Makes 8 diet servings.

Ris de Veau au Porto

1 SERVING—250 CALORIES

2 pairs sweetbreads
3 cups water
2 teaspoons vinegar
2 teaspoons salt
1 tablespoon butter
1 onion, chopped
⅓ teaspoon pepper
¼ cup port wine

Wash the sweetbreads thoroughly. Combine with the water, vinegar and 1 teaspoon salt. Bring to a boil and cook over low heat 15 minutes. Let cool in stock for 15 minutes. Drain, remove membranes and cube sweetbreads. Melt the butter in a skillet; add onion, sweetbreads, pepper and remaining salt. Sauté for 10 minutes; add wine and cook over low heat 5 minutes. Serves 2.

Curried Meat Loaf

1 SERVING—310 CALORIES

¾ pound ground lean beef
2 tablespoons grated onion
2 tablespoons chili sauce
¼ cup tomato juice
1½ teaspoons salt

⅛ teaspoon pepper
2 teaspoons curry powder
1 tablespoon bread crumbs

Combine the beef, onion, chili sauce, tomato juice, salt, pepper, curry powder and bread crumbs. Mix until well blended. Shape into a loaf and place in a baking dish. Bake in a 425° oven for 30 minutes, or until done to taste. Serves 4.

Baked Tongue

3 SLICES ⅛" THICK—100 CALORIES

1 5-pound pickled tongue
2 onions, sliced
1 cup canned tomatoes
1 bay leaf

Cover the tongue with water; bring to a boil. Change water and bring to a boil again. Cook over medium heat for 2 hours. Drain, reserving 1 cup of the stock. Peel the tongue and cut away connective tissues. Place tongue in a roasting pan. Pour reserved stock over it; arrange onions, tomatoes, bay leaf around it. Bake in a 350° oven 1 hour, basting frequently. Makes 10 diet servings.

Beef in Wine

1 SERVING—250 CALORIES

1 tablespoon butter
1½ pounds lean beef, cubed
2 onions, sliced
2 teaspoons salt
¼ teaspoon pepper
¼ teaspoon thyme
1 tablespoon flour
1 cup red wine
2 tablespoons chopped parsley
2 carrots, sliced
1 bay leaf

Melt the butter in a heavy saucepan; brown beef and onions. Blend in the salt, pepper, thyme and flour. Add the wine, stirring constantly until the mixture reaches the boiling point. Add parsley, carrots and bay leaf. Cover and cook over low heat 2 hours, or until tender. Serve with boiled rice (100 calories per ½ cup). Serves 6.

Boeuf Bouilli

1 SERVING—275 CALORIES

1½ quarts water
2 onions, diced
2 stalks celery, sliced
1 tomato, cubed
1 bay leaf



2 carrots, diced
3 sprigs parsley
2 pounds short ribs of beef, trimmed
2 teaspoons salt
¼ teaspoon pepper

Combine the water, onions, celery, tomato, bay leaf, carrots and parsley in a saucepan; bring to a boil. Add beef; cover and cook over medium heat for 2 hours. Add salt and pepper. Cook 30 minutes longer or until beef is tender. Remove meat, and chill soup. Skim off all fat. Reheat meat and soup and serve in individual tureens or casseroles. Serves 4.

Vegetables

Mushroom Soufflé

1 SERVING—85 CALORIES

1 tablespoon butter
1 cup chopped mushrooms
3 tablespoons grated onion
1 tablespoon flour
1 teaspoon salt
¼ teaspoon pepper
⅓ teaspoon nutmeg
3 egg yolks, beaten
3 egg whites

Melt butter in a skillet; cook mushrooms and onion for 5 minutes over low heat. Sprinkle with flour, salt, pepper and nutmeg; cook over low heat 3 minutes, stirring constantly. Cool 15 minutes. Add egg yolks, mixing well. Preheat oven to 375°. Beat egg whites until stiff but not dry. Fold into mushroom mixture carefully. Pour into an unbuttered 1-quart soufflé dish. Place in a shallow pan of water. Bake 25 minutes. Serve at once. Serves 4.

Spinach Soufflé

1 SERVING—80 CALORIES

4 egg yolks
1 teaspoon salt
¼ teaspoon pepper
1 tablespoon grated onion
1 teaspoon soy sauce
2 cups chopped cooked spinach
4 egg whites

Beat together the egg yolks, salt, pepper, onion and soy sauce. Add the spinach; mix well. Preheat oven to 375°. Beat the egg whites until stiff but not dry; fold into spinach mixture. Pour into an unbuttered 1½-quart soufflé dish. Place in a shallow pan of hot water. Bake 20 minutes or until firm. Serve at once. Serves 4.

Baked Stuffed Potatoes

1 SERVING—60 CALORIES

2 large potatoes, baked
3 tablespoons skim milk
¼ cup skim milk cottage cheese
1½ teaspoons salt
Dash cayenne pepper
2 tablespoons chopped chives or onion

Cut the potatoes in half lengthwise; scoop out pulp. Mash or beat until smooth. Add the milk, cheese, salt, cayenne pepper and chives. Mix well. Stuff the shells. Place in a 425° oven for 10 minutes. Serves 4.

Braised Celery

1 SERVING—40 CALORIES

1 tablespoon butter
2 bunches celery, sliced
½ cup canned consommé (or ½ bouillon cube dissolved in ½ cup boiling water)
½ teaspoon Worcestershire sauce

Melt the butter in a skillet; sauté the celery in it for 5 minutes, stirring frequently. Add the consommé and Worcestershire sauce. Cover and cook over low heat 20 minutes. Serves 4.

Baked Eggplant

1 SERVING—50 CALORIES

1 teaspoon olive oil
2 onions, sliced thin
1 eggplant, peeled and sliced thin
2 tomatoes, chopped
1½ teaspoons salt
¼ teaspoon pepper
½ teaspoon oregano

Grease a baking dish with the oil. Arrange successive layers of onions, eggplant and tomatoes, sprinkled with the salt, pepper and oregano. Bake in a 350° oven for 45 minutes. Serves 4.

Broccoli with Cheese Sauce

1 SERVING—60 CALORIES

1 bunch broccoli
1½ teaspoons salt
⅓ cup buttermilk
⅓ cup grated Parmesan cheese

Trim leaves and tough stems. Slit stalks up to 2" from the top. Put into boiling salted water, stalks down, and cook over medium heat 20 minutes or until tender. Drain. While broccoli is cooking, combine buttermilk and cheese in a saucepan. Cook over low heat 5 minutes. Pour over drained broccoli. Serves 4.

Salad Dressings

Roquefort Cheese Dressing

1 TABLESPOON OF DRESSING—10 CALORIES

1" cube Roquefort cheese
1 cup canned tomato sauce
2 tablespoons chili sauce
2 teaspoons lemon juice
1 teaspoon grated onion
½ teaspoon paprika

Mash Roquefort cheese; add tomato sauce, chili sauce, lemon juice, onion and paprika. Beat until smooth. Serve with lettuce or mixed green salad.

½ teaspoon paprika
2 teaspoons mixed herbs (thyme, basil, chervil, parsley)

Combine in a bowl the garlic, vinegar, tomato juice, oil, salt, pepper, paprika and herbs. Beat well. Chill.

Mayonnaise

1 TABLESPOON OF DRESSING—15 CALORIES

1 egg
2 tablespoons lemon juice
¼ cup milk
½ teaspoon salt
¼ teaspoon paprika
¼ teaspoon dry mustard

Beat the egg in the top of a double boiler; add the lemon juice, milk, salt, paprika and mustard. Place over hot water and beat constantly until thick, about 3 minutes. Place in a jar and cool.

Egg Yolk Dressing

1 TABLESPOON OF DRESSING—20 CALORIES

1 hard-cooked egg yolk
1 uncooked egg yolk
½ teaspoon salt
Dash cayenne pepper
½ cup yogurt
½ teaspoon vinegar

Mash the hard-cooked yolk to a paste; gradually add the uncooked yolk, mixing steadily. Add the salt, cayenne pepper, yogurt and vinegar, mixing steadily. Chill and serve in place of mayonnaise.

Vinaigrette Sauce

1 TABLESPOON OF DRESSING—3 CALORIES

¼ cup water
½ cup cider vinegar
2 teaspoons grated onion
1 teaspoon chopped chives
1 teaspoon salt
¼ teaspoon pepper
½ teaspoon paprika
1 tablespoon chopped dill pickle
2 teaspoons chopped parsley

Combine the water, vinegar, onion, chives, salt, pepper and paprika in a saucepan. Bring to a boil; add pickle and parsley. Serve hot or cold, with asparagus or fish.

Garlic Dressing

1 TABLESPOON OF DRESSING—15 CALORIES

1 clove garlic, minced
4 tablespoons wine vinegar
4 tablespoons tomato juice
1 tablespoon corn oil
½ teaspoon salt
⅓ teaspoon pepper



Lemon Juice Dressing

1 TABLESPOON OF DRESSING—3 CALORIES

- 1/2 cup lemon juice*
- 1/2 cup water*
- 1/4 teaspoon pepper*
- 1/4 teaspoon dry mustard*
- 1/2 teaspoon celery salt*
- 1/2 teaspoon onion salt*

Beat together the lemon juice, water, pepper, mustard, celery and onion salt. Chill.

Cottage Cheese Potato Salad

1 SERVING—120 CALORIES

- 1 pound small potatoes, cooked, peeled and cubed*
- 3 tablespoons chopped onion*
- 1/2 cup skim milk cottage cheese*
- 1 1/2 teaspoons salt*
- 1/4 teaspoon pepper*
- 2 tablespoons chopped parsley*

Combine the potatoes, onion, cottage cheese, salt, pepper and parsley in a bowl. Toss lightly. Serve warm or cold. Serves 4.

Soften the gelatin in the wine; add tomato juice, Worcestershire sauce and pepper, stirring until dissolved. Cool for 1 hour. Beat with a rotary beater for a few minutes. Add shrimp, green pepper and celery. Rinse a quart mold with cold water and pour mixture into it. Chill for at least four hours. Serve with 1 tablespoon Egg Yolk Dressing, if desired (see Salad Dressings), but count 20 calories more. Serves 4.

Salads

Broiled Pepper Salad

1 SERVING—30 CALORIES

- 3 green peppers, washed and dried*
- 3 tablespoons wine vinegar*
- 1/4 cup yogurt*
- 1 teaspoon salt*
- 1/8 teaspoon pepper*
- 1/8 teaspoon liquid Sucaryl*
- 1 clove garlic, minced (optional)*
- 2 cucumbers, peeled and sliced*

Place the peppers on a fork and hold over a flame or put close to electric broiler unit until the skin burns. Peel off skin; cut peppers in eighths and cool. Mix the vinegar, yogurt, salt, pepper, Sucaryl and garlic together. Place the peppers and cucumbers in a bowl. Pour the dressing over them. Marinate 1 hour before serving. Serves 4.

Cottage Cheese Ring

1 SERVING—25 CALORIES

- 1/2 tablespoon gelatin*
- 1/4 cup cold tomato juice*
- 3/4 cup hot tomato juice*
- 1/2 cup skim milk cottage cheese*
- 2 tablespoons grated onion*
- 1/4 cup sliced celery*
- 1/2 green pepper, diced*
- 1/8 teaspoon liquid Sucaryl*
- 1/4 teaspoon salt*
- 1/8 teaspoon pepper*
- 1/2 teaspoon Worcestershire sauce*

Soften the gelatin in the cold tomato juice; add hot juice and stir until dissolved. Cool 30 minutes. Add the cottage cheese, onion, celery, green pepper, Sucaryl, salt, pepper and Worcestershire sauce. Beat until well blended. Rinse a ring mold with cold water and pour mixture into it. Chill until set. Unmold carefully on a platter. Serves 4.

Molded Shrimp Salad

1 SERVING—30 CALORIES

- 1 tablespoon gelatin*
- 4 tablespoons white wine*
- 1 1/4 cups hot tomato juice*
- 1 1/2 teaspoons Worcestershire sauce*
- 1/4 teaspoon pepper*
- 1 pound shrimp, cooked and cleaned*
- 1 green pepper, diced*
- 2 stalks celery, sliced*



Desserts

Sabayon

1 SERVING—125 CALORIES

- 5 egg yolks*
- 2 tablespoons sugar*
- 1 teaspoon liquid Sucaryl*
- 2/3 cup Marsala or sherry wine*

Beat the egg yolks, sugar and Sucaryl together in the top of a double boiler until well blended (use a rotary beater or wire whisk). Add the wine. Place over hot water and beat until thick and creamy. Serve warm in tall sherbet glasses. Serves 6.

Strawberry Whipped Cream Cake

1 SERVING—130 CALORIES

- 5 egg yolks*
- 2 tablespoons sugar*
- 2 teaspoons liquid Sucaryl*
- 1 tablespoon lemon juice*
- 2 tablespoons cold water*
- 1/2 cup sifted flour*
- 1/3 cup sifted potato flour*
- 5 egg whites*
- 1/4 teaspoon salt*
- 1/4 teaspoon cream of tartar*

Beat the egg yolks, sugar, Sucaryl, lemon juice and water until thick and light. Sift

the flour and potato flour together and add, mixing until well blended. Preheat oven to 350°. Beat the egg whites, salt and cream of tartar until stiff but not dry. Fold into mixture carefully. Pour into a 9" tube pan. Bake 45 minutes, or until springy and light brown. Invert pan. Cool. Split cake.

For filling and topping, whip 1/2 cup heavy cream. Beat 4 egg whites until stiff but not dry and fold into the whipped cream with 1 teaspoon vanilla extract and 2 teaspoons sugar. Sprinkle 2 cups strawberries with 2 teaspoons liquid Sucaryl. Slice berries for the center, reserving a few whole ones for the top. Serves 16.

Chocolate Soufflé

1 SERVING—90 CALORIES

- 4 egg yolks*
- 2 tablespoons liquid Sucaryl*
- 2 tablespoons water*
- 1 teaspoon instant coffee*
- 2 tablespoons unsweetened cocoa*
- 1 teaspoon vanilla extract*
- 4 egg whites*

Beat the egg yolks until thick; add the Sucaryl, water, coffee, cocoa and vanilla. Mix well. Preheat oven to 350°. Beat the egg whites until stiff but not dry; fold into the cocoa mixture carefully. Pour into an

unbuttered 1-quart soufflé dish. Place in a shallow pan of hot water. Bake 20 minutes. Serve at once. Serves 4.

Buttermilk Blancmange

1 SERVING—25 CALORIES

1 tablespoon gelatin
¾ cup cold water
¾ cup buttermilk
4 tablespoons cottage cheese
1 tablespoon liquid Sucaryl
½ teaspoon almond extract

Soften the gelatin in the cold water; place over hot water and stir until dissolved. Cool for 1 hour. Beat with a rotary beater for a few minutes. Mix together the buttermilk, cottage cheese, Sucaryl and almond extract; stir in the gelatin, beating well together. Rinse a 1-quart mold with cold water; pour mixture into it. Chill until set, about 4 hours. Unmold carefully. Serves 4.

Angel Cake

1 SERVING—80 CALORIES

⅞ cup sifted flour
1 tablespoon cornstarch
10 egg whites
1¼ teaspoons cream of tartar
½ cup sifted sugar
1 teaspoon vanilla
2 teaspoons liquid Sucaryl

Sift the flour and cornstarch together. Preheat oven to 350°. Beat the egg whites together until foamy; add cream of tartar, continuing to beat until stiff but not dry. Add 2 tablespoons of sugar at a time, beating after each addition. Add vanilla and Sucaryl; fold in ¼ cup of the flour mixture at a time. Lightly grease a tube pan (angel cake pan). Pour mixture into it. Bake 45 minutes or until spongy and lightly browned. Invert to cool. Serves 12.

Snow Pudding

1 SERVING—35 CALORIES

1 tablespoon gelatin
¼ cup cold water
1 cup boiling water
¾ cup lemon juice
1½ teaspoons liquid Sucaryl
1 teaspoon grated lemon rind
2 egg whites

Soften the gelatin in the cold water. Add the boiling water, stirring until dissolved. Add the lemon juice, Sucaryl and lemon rind. Mix well. Cool and beat with a rotary beater. Beat the egg whites until stiff but not

dry. Fold into the lemon mixture. Rinse a 1-quart mold with cold water and pour mixture into it. Chill until firm, about 3 hours. Serves 4.

Pot de Crème Chocolat

1 SERVING—70 CALORIES

2 tablespoons cornstarch
2 tablespoons unsweetened cocoa
Dash of salt
1½ cups skim milk
1 teaspoon liquid Sucaryl
1 teaspoon vanilla
⅓ teaspoon almond extract

Mix the cornstarch, cocoa and salt; gradually add the milk, stirring until smooth. Cook over low heat, stirring constantly, until thick. Add the Sucaryl, vanilla and almond extract. Mix well. Pour into 4 individual molds. Chill. Serves 4.

Biscuit Tortoni

1 SERVING—60 CALORIES

½ cup water
2 tablespoons lemon juice
1½ teaspoons liquid Sucaryl
½ cup skim milk powder
1 teaspoon sugar
¼ teaspoon vanilla
¼ teaspoon almond extract
8 almonds, ground

Turn refrigerator to coldest setting. Combine the water, lemon juice, Sucaryl and skim milk powder in a bowl. Beat with a rotary beater or an electric mixer until stiff. Add the sugar, vanilla and almond extract, mixing well. Pour into individual 4-ounce paper cups or into the ice tray of the refrigerator. Sprinkle with the ground almonds. Place in freezing compartment. Freeze until set. Serves 4.

Pumpkin Pie

1 SERVING—50 CALORIES

1 teaspoon butter
¾ cup cornflakes, crushed
¾ cup water
4 tablespoons skim milk powder
1 egg yolk
¼ teaspoon salt
¼ teaspoon ginger
⅓ teaspoon nutmeg
¼ teaspoon orange extract
1 teaspoon grated orange rind
2 teaspoons liquid Sucaryl
1 cup cooked or canned pumpkin
1 egg white

Grease a 7" pie plate with the butter. Pat the cornflakes into it. Preheat oven to 350°. Mix water and milk powder together in a bowl until smooth. Add the egg yolk, salt, ginger, nutmeg, orange extract, orange rind, Sucaryl and pumpkin. Mix until well blended. Beat the egg white until stiff but not dry. Fold into the pumpkin mixture. Pour into the prepared pie plate. Bake for 35 minutes, or until a knife comes out clean. Serves 6.

Mocha Sponge

1 SERVING—45 CALORIES

1 tablespoon gelatin
¼ cup cold skim milk
2 teaspoons unsweetened cocoa
1 teaspoon instant coffee
¾ cup hot skim milk
2 teaspoons liquid Sucaryl
1 tablespoon sugar
2 egg whites

Softener the gelatin in the cold milk; combine with the cocoa, coffee, hot milk, Sucaryl and sugar. Stir until dissolved. Beat the egg whites until stiff but not dry and fold into mixture. Rinse a 1-quart mold or 4 individual molds with cold water. Pour in mixture. Chill until firm. Serves 4.





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| 4 CREME DE MENTHE (WHITE) 60 PROOF | 14 BLACKBERRY LIQUEUR 60 PROOF |
| 5 CREME DE CACAO 50 PROOF | 15 PEACH LIQUEUR 60 PROOF |
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| 7 BLACKBERRY FLAVORED BRANDY 70 PROOF | 17 KUMMEL 80 PROOF |
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BUILDING QUIZ (Continued from page 105)

The builder has a meaning all his own for words like pointing, priming, nosing

Is Portland cement made in Maine?

No city has a monopoly on this cement. It is a common gray cement made and used everywhere for concrete and mortar. It was given its name because when first manufactured, it closely resembled the gray limestone quarried on the Isle of Portland, England.

Do you sit in a saddle or step over it?

A saddle (often called a threshold) is a section of wood or metal placed on the floor across a doorway. The door closes flush against it.

Is priming for pumps or painters?

Your painter thinks of priming as the first coat of paint, varnish or shellac applied to wood or other surfaces. It helps fill pores and grains, thus forming an impervious surface beneath final coats of paint.

Is T & G a union label?

T&G stands for tongue and groove. The term applies to lumber which has been cut with a projection on one edge and a corresponding groove on the opposite edge (see sketch). Used for flooring or sheathing, it forms a tight, flush joint.

Does a penny nail cost a penny?

Builders use the term "penny" to denote the length of a nail. Common household nails range from a 2 penny size, 1" in length, up to a 60 penny nail, which is 6" long.

Do termite shields protect or prevent?

To keep tunneling termites from reaching the wood framing, wide sheets of copper are placed on top of the foundation wall and the edges are bent down at a 45° angle to block termite invasion.

Where is a soffit located?

Many exterior doorways require one. In the sketch, it is the ceiling above the doorway. A general definition of a soffit is: the ceiling of an arched or flat door or window recess.

Is a curtain wall made of cloth?

It is simply an enclosing wall which, though rigid, provides no structural support to the house. A glass window wall is a good example.

Is O.C. off course or on center?

O.C. stands for on center. Studs, rafters and joists are usually noted as being 16" O.C. This means that the distance is 16" from the center of one member to center of the next parallel member.

(Continued on next page)



Crystal by Orrefors

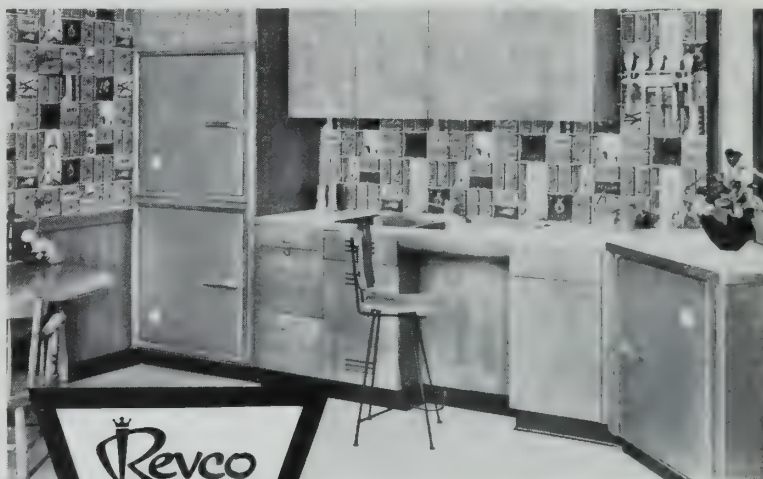
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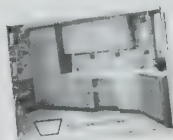
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BUILDING QUIZ (Continued)



Is pointing directional or structural?

Pointing means the filling and finishing of joints in a masonry wall with mortar. The process is necessary in new construction as well as old wall from which mortar has fallen.

What good are dry wells?

These wells are not only useful but necessary. A dry well is a pit filled with coarse, loose stone designed to collect rainwater from downspout and disperse it gradually into the ground.

Is a piling above or below ground?

Piles are long concrete or wood shafts driven (with pile driver) deep into the earth. They replace or supplement normal foundations when building on loose, soft ground.

Where do you look for a rafter?

A rafter is one of a series of wood members that slant from the top of exterior walls to the highest point of the roof. Rafters are usually 2"x8"s or 2"x10"s in size and are the main support of the roof.

Is sheathing a first or final covering?

Sheathing is the initial wall and roof material nailed to a frame structure. Either sheets of plywood or boarding, it is covered by finished siding and roofing.

Is a vapor barrier to keep out rain?

Every house needs this safeguard. It prevents condensed moisture from passing through walls or floors. A vapor barrier is a thin, non-porous sheet of material applied to framing (black area in sketch). Some ready-made insulating materials are made with a vapor barrier.

Is plumber's elbow an ailment?

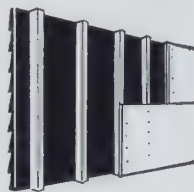
It is a section of pipe in the shape of an "L". The plumber's elbow is used to take plumbing lines around sharp corners.

Is fenestration architectural or actuarial?

This term describes a most important part of architectural design. Fenestration is the arrangement and proportion of windows in relationship to solid wall areas.

Is a lally column for looks or loads?

This is the trade name for a cylindrical steel column filled with concrete which is used to support floor and roof loads. These columns come in various lengths and are from 3" to 12 1/2" diam.



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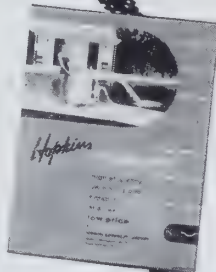
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Is *sash* for waist or window?

It is the principal framework which bounds a window and holds all the glass panes in place. The sash is either wood or metal.

Is a *light* for day or night illumination?

A "light" can be a pane of glass. In the windows in the drawing at left there are six lights in each sash. Each double hung window holds twelve panes altogether. New windows have fewer lights.

What does *caulking* seal?

Caulking compound is an adhesive, non-hardening paste used to fill cracks and crevices in masonry and make them watertight. It is applied principally where wood or metal intersects brick or stone walls—foundations, window sills, etc.

What are *lintels*?

Lintels are wood, steel, or reinforced concrete beams placed over both window and door openings to hold up the wall and roof above. Since they span areas unsupported by studs, lintels must be strong.

Where is *aggregate* found?

It is an essential in all concrete slabs, walls and foundations. Aggregate is made up of gravel, rough sand, or small stones. With water and cement, it forms the concrete mixture.

What is a *watt*?

A unit of electrical power, a watt is the familiar measure of brightness applied to lamp bulbs. Applied to incandescent and fluorescent bulbs.

Does *B.T.U.* mean "best to use"?

No. B.T.U. stands for British Thermal Unit, a term universally used to measure heat. Number of B.T.U.'s necessary to keep a house warm depends on size and plan of house, climate and other factors.

Is an *apron* knotted or nailed?

A carpenter attaches this piece of wood trim directly beneath the window sill inside the house.

Is *tread* a builder's noun or verb?

Treads are the steps in a stairway (shown in white in sketch below). They should be approximately 11" deep for maximum comfort and safety.

Which part of a stair are the *risers*?

Risers are the vertical sections connecting the treads. Many modern stairways do away with risers entirely to add more light to a hall. For general use, they should be from six to seven and a half inches high.

Do *stringers* support treads or risers?

All parts of the stairway are supported by the stringers which are the diagonal side pieces (usually 2"x10" or 2"x12") running between floors. They are notched in a saw tooth pattern, and the treads and risers secured to them.

(Continued on next page)



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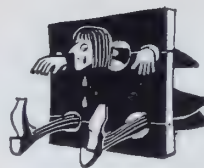
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BUILDING QUIZ (Continued)



Are weep holes found in crying towels?

An architectural weep hole is a small opening in the bottom of hollow wood columns to allow drainage of moisture which accumulates inside the column.

What does module mean?

In building, a module is a standardized unit of measurement in which many materials are manufactured. A common module for instance consists of multiples of 4", and many products (plywood, windows, wallboard) are made to this measure.

Where does a scratch coat belong?

This coat of rough plaster is the first layer put on walls. It is deliberately scored to provide a base to which the second coat of plaster will adhere.



What do load-bearing walls support?

In traditional construction, all exterior walls are load-bearing, since they support the roof and upper floors. Interior walls are also load-bearing when joists and rafters are tied directly to them.

Does "neat" mean tidy?

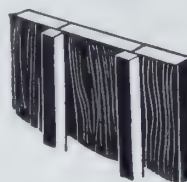
This word is used by builders to describe a material undiluted or unmixed with other materials. Cement without sand or aggregate added is "neat".

What is back fill?

When earth originally excavated or moved is replaced after construction is completed, this earth is called back fill. The process is termed back filling.

What is beveled siding?

Often, lumber used for siding is cut at a slant, or beveled, along each edge. When such pieces are put up side by side, the joining edges form a V joint.



Are battens for weather protection?

Building battens are small strips of wood (1/2" x 1") nailed over the joints of vertical exterior siding to prevent the infiltration of water.

Does nosing concern snoopers or stairs?

This term applies to the projecting edge of a stair tread beyond the riser. The projection is about 1/2".

Does veneer support a wall or cover it?

As a building term, veneer often refers to an outer wall facing of brick or stone. Usually about 4" thick, this masonry acts as an exterior covering and does not support any part of the building.

Is crawl space for babies or builders?

In basementless houses, a space between the floor joists and ground is called the crawl space. Vents or access panels underneath the floor slab allow entry for plumbing or heating repairs.



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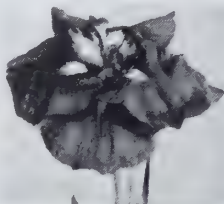
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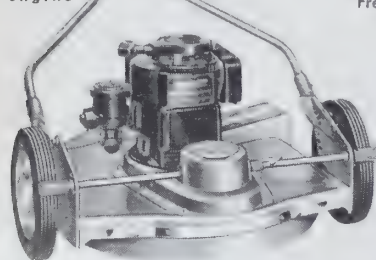
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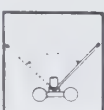
Only \$7995



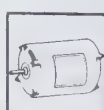
Close trim



Twin blades



2-way mowing



1 H.P. Motor



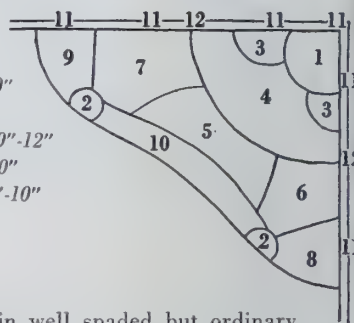
Look for the MARK OF QUALITY Sunbeam Dept. 202, Chicago 50, Ill., Canada: Toronto 18

FIRST GARDENS FOR

Annual flowers for a private corner



- 1 Tithonia Torch (6), red; 4'
- 2 Snow-on-the-mountain (6); to 18"
- 3 Cosmos Orange Flare (8); 3'
- 4 Marigold Glitters (30), yellow; 3'
- 5 Ageratum Tall Blue (32); 2'
- 6 Verbena Lavender Glory (14); 10"
- 7 Zinnia Apricot (21); 2'-2 1/2'
- 8 Zinnia Tiny Cupid (20), mixed; 10"-12"
- 9 Verbena Blue Sentinel (20); 6"-10"
- 10 Sweet-alyssum Tetra Snowdrift; 8"-10"
- 11 Morning-glory Heavenly Blue
- 12 Morning-glory Pearly Gates



A dozen packets of seed planted in well spaded but ordinary garden ground will produce bright morning-glories to mask a new fence in a sunny corner and a curved flower bed for summer long bloom besides. Plants may be bought if preferred.

Window box gardens, like any other



1	1	1	1
2	2	2	2
3	3	3	3

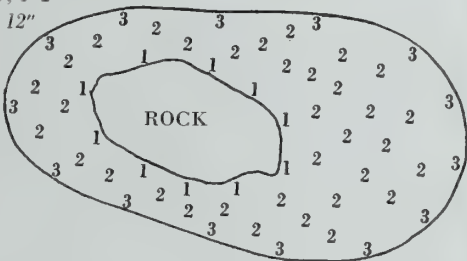
- 1 Aspidistra elatior (4), leaves 2 1/2' x 4', flowers insignificant
- 2 Senecio cineraria aureo-marginata (6), yellow flowers, leaf edges; 18"-24"
- 3 English Ivy (6), trailing stems

Whether in full sun, a partly shaded location, or one where the shade is fairly heavy, plants that feature especially decorative foliage rather than bright flowers are often desirable. In this 5-ft. box the only flower color is that offered by the cinerarias.

and to make a rock presentable

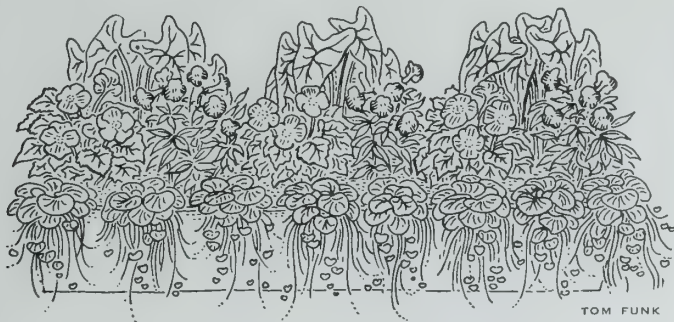


1 Cardinal Climber (8), crimson; trailing
2 Geranium (30), red, white; 1'-2'
3 Verbena (25), bright red; 12"



One of the best ways to get rid of an out-cropping rock or boulder too large to remove is to ameliorate uncompromising outlines with trailing vines and provide a pleasant setting with bright flowers. The size and shape of your planting will depend of course on the size and shape of the boulder, whether it has visual merit of its own, the nature of the surrounding terrain. Above, red or white geraniums from pots are strong accents among reds.

may be planned for sun or shade



TOM FUNK

1	1	1	1	1	1	1	1
2	3	2	3	2	3	2	3
4	4	4	4	4	4	4	4

1 Gladiolus (7), many-colored leaves; 15"-18"
2uberous begonias (4), white, cream, pink; 9"-18"
3renia fourneri (4), purplish with yellow; 9"-12"
4xifraga sarmentosa (9); trailing

1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3

1uchsia (4), rose, red with white; 12"-15"
2impatiens Holsti (5) scarlet, pink or white; 12"-15"
3ymbalaria muralis (Kenilworth-ivy) (6); trailing

Two shade plantings for a window box are diagrammed and keyed at left, and one of them is pictured above. The edging of saxifrages ("strawberry geranium") will trail scores of silver-marked red and green leaves on slender stems as the season progresses. All plants are best bought in pots; quantities for 4-ft. box.

(Continued on next page)



Give your trees a spring clean-up, too

While you're cleaning up your garden for the joys of outdoor living, think of your garden's biggest, most precious adornments—your trees.

Winter winds and ice may have been hard on them. Perhaps branches are broken, forks cracked. Call in your Davey expert now and have your priceless trees put in thoroughly good condition. They'll reward you a thousandfold this summer.

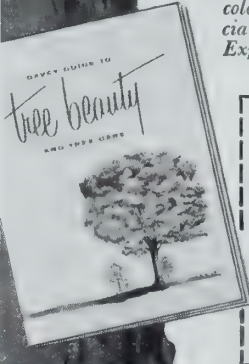
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MORE FIRST GARDENS (Continued)

One of the chief pleasures of gardening with annuals or window box plants is the fact that every season is another year. Variety and change are just as easy to enjoy as permanence, and often more pleasant. It is not so much that mistakes do no lasting damage as that experimentation is both easy and inexpensive. For this reason, if for no other, annuals and potted florist plants are especially appropriate for the first venture into gardening. On this page are suggestions for two window boxes of varying lengths and a long border.

Eight-foot box for a picture window

5	3		3	3		3	3		3	5
1		1		1		1		1		1
2	4	2	2	4	2	2	2	4	2	2

- 1 Lantana (6), yellow, young plants; 10"-12"
- 2 Verbena (7), spectrum, red; 10"
- 3 Salvia splendens (scarlet sage) (5), 15"-18"
- 4 Centaurea gymnocarpa (dusty miller) (3), leaves white, woolly; 8"
- 5 Gloriosa (glory lily) (2), crimson, yellow and whitish; 6' climber

Designed as an alternate planting for the same long box that was pictured on page 116, this scheme also requires an exposure where it will receive sun at least half the day, preferably more. It is a spectacular collection of plants, not to be attempted unless you like strong colors and flamboyant effects.

2	1	2
2	1	2
2	1	2
2	1	2
2	1	2
2	1	2
3		3
3	4	3
3		3
3		3
3		3
3		3
3	4	3
3		3
3		3

Strip planting for sun or shade

- 1 Browallia speciosa, blue with white eyes; 10"
- 2 Marigold Pigmy Primrose, double yellow; 6"
- 3 Impatiens holsti, scarlet, pink or white; 15"
- 4 Standard fuchsias, 3'-5' high, 6 ft. intervals

Some of the most pleasing garden effects are achieved by the fewest varieties, provided their colors are carefully chosen and the arrangement is kept simple. Beside a driveway, before a hedge or along a boundary, the plants at left and above would be especially useful. The upper end of the plan indicates the disposition of browallia and marigold, two plants that need sun. Adjoining is shown the shade scheme. Lengths of both portions are variable.

A window box for succulents only

3	7	6	7	5	4		5	7	7	3
1	7	2	7	5	4	1	4	7	6	2
1	8	1	1	1	1	1	1	8	7	1

- 1 Echeveria purpusi (9), orange-red; 6"-8"
- 2 Rochea coccinea (2), scarlet, fragrant; 18"-24"
- 3 Euphorbia splendens (2), pink to scarlet; to 2'
- 4 Stapelia grandiflora (4), purple brown; 6"-9"
- 5 Cephalocereus senilis (2), pink; 12"-18" plants
- 6 Melocactus communis (2), red; 12"
- 7 Sedum hirsutum (8), pinkish; 3"
- 8 Sedum sieboldi (3), pink, drooping

Of the several hundred succulent (fleshy leaved or fleshy stemmed) plants that may be purchased in small pots, here is a collection of 8 species that are both unusual and decorative. Their leaf and stem forms as well as colors vary enormously. For a small window, sandy soil: a yard-long conversation piece.

pre-eminence among modern varieties will help eliminate some of the confusion.

Most beginners, when first they venture into iris gardening, attach too much importance to color alone. You should certainly select colors you like. But the very finest color, without attractive form and without flower substance, is a snare and a delusion. I have learned this, to my dismay, as I have watched blooms of the most appealing color unfold into limp, flop-eared things that dissolved like tissue paper at the first touch of rain, that dried and shriveled in strong wind or hot sun. My personal preferences, not only in purchasing new varieties for the garden but in hybridizing (it is almost impossible for the confirmed iris grower to stay his hand from an attempt at hybridizing), are formed chiefly on the basis of form and substance, with color an important but by no means exclusive determinant. There can be, of course, no absolute criteria for judging flower form. I happen to admire broad petals, the three standards firmly erect and opening but little, the three falls, with wide hafts, flaring or semi-flaring (unless the bloom stalks are so tall that the horizontal aspect of flaring falls cannot be fully appreciated). And although some severely tailored blooms are appealing, I like a good deal of

ruffling in the petals; it confers airy grace to the whole flower.

Bloom vs branching

Wide branching of the flower stalks, which I once considered very important, is now less important to me than are well spaced blooms on close-branched stalks. The wide-branching candelabrum type of growth is not only less resistant to wind but it takes up more space and often produces a confusion and conglomeration of flowers. Bunched up branching at the top of the stalk, which often produces a feather-duster effect, is to be tolerated only when the blooms themselves are so beautiful in color and form that all other faults must be forgiven.

A critical attitude may be carried to extremes, however. Sometimes, when I find myself dwelling upon minor flaws in a lovely new iris, I remember the pleasure derived by visitors from the iris that grow in my garden. I remember especially one elderly lady who said, as she made her way in a wheel chair down an iris bordered path, "Every one of them is beautiful in its own way, and I rejoice that the soil can give life and sustenance to so much beauty."

The beauty is there, surely. A little daring will help any gardener, both the veteran and the beginner, to take full advantage

(Continued on next page)

10 steps to growing good iris

1. Buy from a specialist in fine iris, or from a nursery whose reputation for selling good stock is known to you.
2. Buy at least 3 of a variety, to make a first-year showing.
3. Plant iris rhizomes in ample holes in well dug garden loam, of fair quality but not rich. Spread roots from bottom of rhizome outward and down sides of ridge or mound in center of hole so top of rhizome is 1 in. below surface.
4. Plant tall bearded iris soon after flowering time, in July preferably, or as soon as nursery will ship roots.
5. Mulch new planting first winter with light cover of straw, excelsior, marsh hay, or other loose airy litter to prevent heaving and tearing of new roots by frost

action. The later the planting date, the more important mulching becomes.

6. Spray iris twice before flowering and fortnightly in summer with all-purpose insect spray to guard against all pests.
7. Fertilize established clumps in early spring, at rate of 4 pounds of 5-10-5 garden fertilizer per 100 sq. ft. of bed or 1 tablespoon in a ring around each plant.
8. Divide old clumps after every two years' bloom, discarding all rhizomes that have produced flower stalks.
9. Do not cut back foliage after transplanting unless it is diseased.
10. Remove blossoms before they fade to keep plantings attractive. Flower heads will break easily where they are joined to stem.

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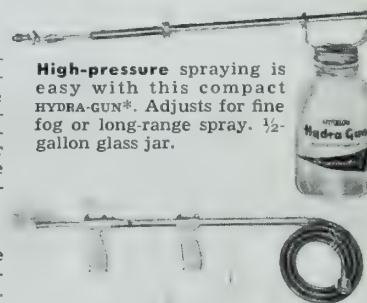
Or use the ADMIRAL* Duster. → Puts insecticide dust where you want it in cloud or spot. World's most famous duster!



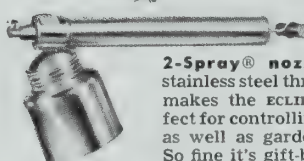
← Finest, safest compression sprayer is the HUDSON SIMPLEX*. 4 and 3½ gallon sizes. Pressure-tight cover seals from inside in large opening for easy fill. Best adjustable nozzle, sprays fog-to-coarse spray.



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spray can do the job in the average yard and garden.

For the things you prize especially, your roses, other plants, you may wish to use one of the specialized sprays or dusts. Since weed killers are harmful to garden plants, it's best to use a separate sprayer for weed control.

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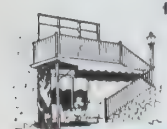
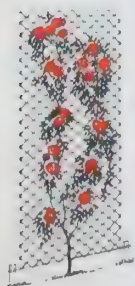
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IRIS (Continued)

of it. For there is no spot in the garden where the clean fresh color, the spectacular blossoms, the season long foliage of the iris will be out of place. And there are few substantial garden plants that may be more easily grown with but a little sensible care for their requirements.

Pink preferences

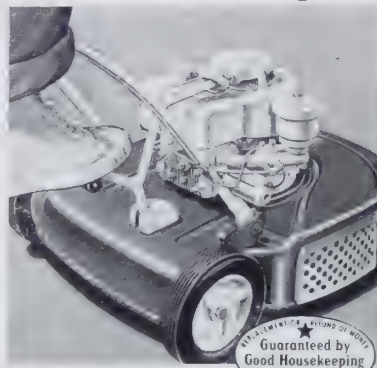
As an old iris hand, my choices among the types and varieties is strongly personal. It would be difficult, however, for anyone to overlook the miracles that have been worked by hybridizers of pink iris, in recent years especially. Delicate light pinks, deep rose pinks, baby-ribbon pinks, shrimp pinks, tangerine pinks—all these hues are available in brilliant array on fine plants. In scanning the dealers' lists, look for the hybridizer's name, which is almost invariably given, as a clue to quality. First and foremost is the name of David Hall, and the roll includes the names of Tell Muhlstein, Gregg Lapham, Fred De Forest. For three pink varieties that are outstanding for fine color, good size, real substance, wide adaptability and excellent form, try: Happy Birthday, June Meredith, May Hall.

Best blues

There has been great if not sensational improvement in other color groups, too. With the blues, the goal is still the elimination of lavender, violet and purple hues in an effort to approach the clear blues of the best strains of delphinium. The introduction by the late Dr. Robert Graves and Ed Watkins of the magnificent light blue Helen McGregor started the hue and cry for real blues a decade ago. Today the range extends from very light to very dark. But be warned that most of the light shades tend to fade in strong sunlight and most of the middle and darker tones still carry the overcast of lavender, violet or purple. Not that there is anything reprehensible about these shades, especially because they create, when massed in the garden, a lively blue effect that is indispensable in a well balanced color display. For best blues, consider two continuing favorites: Great Lakes, Blue Rhythm. Among the newer blues: Blue Sapphire, Lady Ilse, South Pacific, Sierra Skies, Magic Sails, Ponder, Eleanor's Pride, Chivalry, Sky Above.

(Continued)

before you buy a power mower, see **Mow-MASTER** with **stand-up** **starting**



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The reds

Iris in red and brown tones are a challenge to the gardener. These colors have little carrying power in the perennial border and tend to "disappear" at a distance. Placed where they can be seen at close range, and where they do not clash with other colors, they can be magnificent. In this difficult but challenging color group fall some of the best introductions of such hybridizers as Dr. Klein sorge, William McKee, Jesse Wills, Geddes Douglas, Harold Knowlton and Chester Lapham. Here are two varieties that are special favorites of mine: Autumn Brown (from Mrs. Franklin Lowry), Summer Song (Mrs. Thomas Nesmith). These two, sleek and burnished as the plumage of cedar waxwings, are as handsome as any that come to mind, and especially effective grown in clumps where their form as well as their color may be enjoyed.

The whites

Among white varieties, there are some that were fine in the '30s and '40s and that are still fine. But they cannot measure up to some of the newest for substance, wide hafts, broad falls and solid textural beauty. Try these two for accent in the border: The Citadel (Watkins) and Muhlstein's ruffled white, Swan Ballet.

The choice is almost endless among the yellows, oranges, creams, as well as the blends, the bitones, the bicolors, the amoenas and the rest. The plicatas are edged, dotted, or threaded with every contrasting color and every year brings a crop of new orchid shades, purples, and near-blacks. I find them all fascinating but I must admit to a sort of intellectual dyspepsia as I contemplate the choices, especially in the light of what my pocketbook will permit me to acquire.

Choosing iris varieties that will grow well in your climate and under your particular garden conditions may often prove a trial-and-error matter. But it is important to keep in mind that few introductions from the northeast are likely to prosper in Southern California. Remember, too, that a variety that never attains its proper size and beauty in your garden is probably not worth your time and trouble. Common sense in making the initial choice, common sense in observing the few simple routine steps of iris care will help preserve the reputation of the iris as not only a nearly fool-proof but an immeasurably satisfying flower.

END

SHOPPING INFORMATION

All prices approximate. Include Fed. Tax.

Art on a budget

Pages 84, 85:
Christian Kruck lithograph at Weyhe Gallery, 794 Lexington Ave., N. Y.
Uma de Sauvage serigraph at Meltzer Gallery, 38 West 57th St., New York.
Ino Severini lithograph at The Contemporaries, 992 Madison Ave., New York.
Ariano Villalta lithograph at IGAS, 1 West 56th St., New York.
Eans Erni lithograph at Knoedler Art Gallery, 14 East 57th St., New York.
Aro Z. Antreasian lithograph at Gallery St. Etienne, 46 West 57th St., New York 19, N. Y.
Aurice Utrillo lithograph at Sagittarius Gallery, 46 East 57th Street, New York 22, N. Y.
Jay McVicker serigraph at Meltzer Gallery, 38 West 57th St., New York.
Ottofried Honegger lithograph at Witteborn Book Shop, 1018 Madison Ave., New York, N. Y.
Anet Turner linoleum cut at Kennedy Galleries, 785 Fifth Ave., New York.
Antonio Frasconi woodcut at Weyhe Gallery, 794 Lexington Ave., New York, N. Y.
Hiyoshi Saito woodcut at East & West Shop, 132 East 61st Street, New York.
Living Amen woodcut at Weyhe Gallery, 794 Lexington Ave., New York, N. Y.
Larino Marini lithograph at Weyhe Gallery, 794 Lexington Ave., New York, N. Y.

Silver and stoneware

Page 88:
Dansk Designs pieces will be available in stores after June 1; for additional information, write to H&G Reader Service.
Carving set, \$40. The Stieff Company.
Casserole, 2-quart size, \$10. Dansk.
Pastry server, \$12.75. International.
After-dinner coffee spoon, \$3. Frank M. Whiting Silver Co.
Cup and saucer, \$3. Dansk Designs.
Soup ladle, \$55. Reed & Barton.
Round server, pierced design, \$12.50. Heirloom Sterling.
Bottle opener, \$7. Gorham Silver Co.
Page 89:
Grape scissors, \$40. At Georg Jensen, 667 Fifth Ave., New York, N. Y.
Tea strainer, \$25. At Tiffany & Co., 372 Fifth Ave., New York, N. Y.
Gravy ladle, \$13.75. The Alvin Corp.
Coffee pot, \$10. Dansk Designs.
Casserole, 4-quart size, \$12.50. Dansk Designs.
Serving fork, \$23.50. Wallace Silver-Smiths.
Salad servers, \$16.50 a pair. Lunt Silver-Smiths.

Piece by piece

Pages 90, 91:
Dinner plates, \$1.25 each; bread and butter plates, 75c each; both beige Botanical pattern. The Edwin M. Knowles China Company.
Milk glass water goblets, \$21 a dozen; wine goblets, \$21 a dozen. Bryce Bros.
Covered bowls, red lacquer, \$1.75 each. At Talisman Shop, 421 Boylston Street, Boston, Mass.
Demitasses, Italian; red, pink, yellow,

blue, \$1.75 each. At Bonniers, 605 Madison Ave., New York, N. Y.
Pots de crème, white, \$2 each. At Georg Jensen, 667 Fifth Ave., New York, N. Y.
Antique black and white creil plates, \$20 each. At Soupcon, 203 East 61st Street, New York, N. Y.
Crystal fruit juice glasses, \$19.80 a dozen; crystal iced tea glasses, \$19.80 a dozen. Bryce Brothers.
Milk glass bowls: white, \$2 each; turquoise, \$2 each. At Lord & Taylor, Fifth Avenue at 38th St., New York, N. Y.
Covered gratin dishes, copper, \$6.60 each. At Bazar Français, 666 Sixth Ave., New York, N. Y.
Luncheon plates, 80c each; cups and saucers, \$1.30; all Antique White. "Botanica" cups and saucers, \$1.75. The Edwin M. Knowles China Co.
Teakwood bread and butter plates, \$3.50 each; dessert plates, Italian, \$1.25 each. At Bonniers, 605 Madison Ave., New York, N. Y.
Demitasses, Harlequin pattern, \$5 each. At Georg Jensen, 667 Fifth Ave., New York, N. Y.

Page 93, top to bottom:

1. Place mats, brown and gray linen, designed by Alexander Gerard, \$2.75 each. At Georg Jensen, 667 Fifth Ave., New York, N. Y.
Linen napkin, H&G Nasturtium, 80c each. At Saks Fifth Avenue, New York.
2. Centerpiece or server, Esquire Antique White, \$10. The Edwin M. Knowles China Co.
Tablecloth, Belgian linen, natural and white check; 54" x 54", \$3.98; 64" x 84", \$7.98. Belgian linen turquoise napkins, 17" x 17", 59c each. At Bloomingdale's, Lexington Ave. and 59th St., New York, N. Y.
3. Pepper grinder and open salt dish, "Salisbury" pattern, \$9.50 a set. At Bonniers, 605 Madison Ave., New York.
Tablecloth, "Chateau" lace; 72" x 90", \$14.95; 94" round, \$29.95. North American China Co.
Yellow Pellon, underlay for lace tablecloth, \$1.19 a yard. Pellon Corp.
4. Blue placemats, 13" x 19", \$1.25 each; white napkins, 16" x 16", 80c each. John Matouk.
5. Coffee service: Trend pattern pot, \$165, sugar bowl, \$65, creamer, \$45. Gorham Silver Company.
Tray, red lacquer, \$4.50. At Bonniers, 605 Madison Ave., New York, N. Y.
Tablecloth, pink and white striped blazer, 60" x 90", \$6.95. At B. Altman & Co., New York, N. Y.
Ash tray, 8" diameter (filled with fruit), parchment glaze, \$15. Vincent Lippe, 225 Fifth Ave., New York, N. Y.

Kitchens

Page 107, top:

Automatic fry pan, 2 3/4 quarts capacity, \$22.95; copper tone cover, \$4; Mix-R-Mates, convertible food mixer, drink blender, 3 speeds, \$27.95; automatic coffee maker, 2-10 cups, chrome plated over solid copper, plastic handle, base, trim, \$29.95. Westinghouse Electric.
Toast-R-Oven, \$29.95. General Electric.

(Continued on next page)

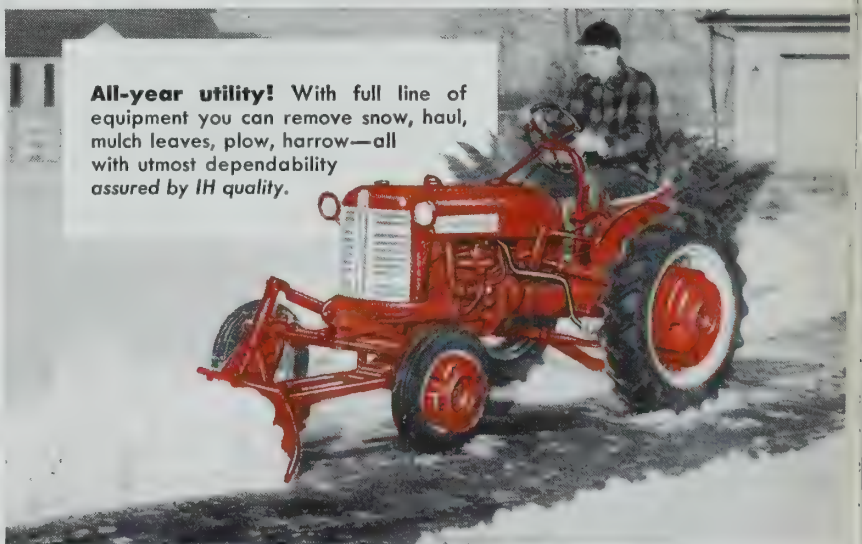


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SHOPPING INFORMATION

(Continued)

Egg cooker, \$15.95, poacher, \$1.60. Sunbeam Corporation.
Toaster waffle iron; chrome plated, \$21.95. Toastmaster.
Built-In food center: power unit with blender, knife sharpener, meat grinder, \$74.95; mixer and juicer attachments available at extra cost. Nutone.
Infra-red food warmer, portable, 24" long, stainless steel stand, \$55. Charles L. Dick Co.
Kitchen cabinets custom installed by St. Charles Cabinet Co.

Bottom, left:

Cosco serving cart; all steel, black enamel legs, rails, white enamel top, shelf, \$18.95. Hamilton Mfg. Co.
Floor: "White Gold" Metaltone Vinyl tile. Robbins Floor Products.

Bottom, right:

Automatic deep fryer, Cook-N-Fryer with fry basket; capacity, 6 quarts, \$29.95. Appliance center supplies all current needed to operate five appliances at once; automatic on-off time control; \$99.95. Westinghouse Electric.
Ventilating fan, 11" wide; polished chrome plated steel grille, rust proof, acid resistant; \$35.95. Norris Therma-dor Corp.

Page 108:

Floor: Amtico vinyl tile, available in 31 colors. Light weight, 67c, heavy weight, 88c a square foot, not installed. American Bilrite Rubber Co.

Casual design

Page 110:

Young Family furniture: 2-door walnut commode, 30" x 16", \$64.50; dressing table-desk, walnut finish, brass pulls, 32" x 18", \$45.50; walnut side chair, \$19.50; by Basic-Witz Furniture Industries. Sofa bed, walnut with air-foam cushion on spring base, 2 bolsters, back rest, 76" x 30", \$134; by Craft Associates. Square tables, walnut base, black top, 18" x 18", 14½" high, \$14 each; by Martinsville Novelty Co. Arm chair, Swedish type, \$50.50; by Modern Upholstered Chair Co. All young family furniture styled by Robert Monroe.
Ceiling fixtures, white glass, \$17.50 each. At Bonniers, 605 Madison Ave., New York, N. Y.
Pre-Columbian sculpture: Tlatilco figure, on chest, \$260; Totonacan Vera Cruz smiling head, \$300; Colima dogs, \$700 a pair; Nayarit figure, \$175; Vera Cruz Archaic laughing man, \$350; Colima bowl, \$65; Colima curled animal, \$235. Australian Bark paintings: on wall, \$300; on chest, \$200. Acoma vases, in bookcase, 19th Century Indian, \$35 and \$38. At Carlebach Gallery, 937 Third Ave., New York, N. Y.
Moroccan rug, Mamora quality, 9' x 12', \$633.60. F. Schumacher & Co., through decorators.

Page 111, top:

Furniture from Savoy Group; buffet, deck, table top, French fruitwood; table base, chairs, painted Savoy White. Buffet, 48" x 20", 34" high; (Continued)

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HG 557

deck, interior painted H&G Saffron brass grille, 47" x 15", 44" high, \$7.45 a yard. Window shades: Soirée cloth, solid color, 50" wide, \$5.95 a yard. Chair seats: Grand Prix cloth all Bemberg, 48" wide, \$5.50 a yard. Schiaparelli-Waverly.

Rug: Wunda Plush deep cut pile, 10' x 10', custom dyed H&G Hyacinth, \$10.95 a square yard. Wunda Weave Carpet Co.

Floor: white Vinyl tile, 9"; \$1 a square foot installed. Robbins Floor Products.

French coffee set (in hutch), \$900; ricot opaline decanter, \$90; white opaline plate, \$45; dessert plates, \$4 each; cups and saucers, \$45; to planter, \$95. David Weiss, through decorators.

Candlesticks, white alabaster (hutch), \$8 each; flatware, English stainless steel, white ceramic handle dinner forks, \$5.50 each, knives, \$3 each, luncheon forks, \$5 each. At Bonwit Teller, Fifth Ave. & 56th St., New York, N. Y.

Oval place mats, hand-embroidered from Bavaria; 18" x 13", \$15 each. Ottavia.

Goblets: "Classic" amethyst 10-oz. size, crystal stemmed 3-oz. size, each \$27 a dozen. Fostoria Glass Co.

Bottom:

Furniture from Embassy Group; walnut in Embassy finish, brass hardware. Vanity has four drawers, center section with hinged top contains mirror, 46" x 20" over-all, \$255. Side chair, \$75 in muslin; twin headboard, \$11 bench with slip seat, \$69 in muslin; night stand, 24" x 16", with drawer and shelf, \$123. Sligh Furniture, Inc. Coverlet: Woven "Inch Stripe" Grand Prix cloth; all Bemberg, 48" wide, \$7.50 a yard. Petticoat, solid color. Grand Prix cloth, \$5.50 a yard. Camment curtain fabric, "Tissu Basque" linen, rayon, cotton, 48" wide, \$6.40 a yard. Upholstery fabric on bench, side chair, Grand Prix cloth, all Bemberg, 48" wide, \$5.50 a yard, Schiaparelli-Waverly.

Carpet, all cotton Wunda Weave, \$8 a square yard. Wunda Weave Carpet Co.

White opaline plate, \$45; blue opaline cigarette cup, \$24; blue opaline box, \$45. David Weiss, through decorator.

Lithograph by Maurice Utrillo, 17" x 14", \$200 (from Paris Capitale series). At Sagittarius Gallery, 46 East 57 St., New York, N. Y.

Mouchet lamp base, imported by T. French Glass Co. With flared petticoat shade (not shown), \$16. At Remington Lamp Co., 419 Arch Street, Philadelphia, Pa.

Page 130, top:

Dresser, 36" x 18", \$82; corner desk, 24" x 18", \$60; server, 36" x 18", \$9 chest, 34" x 18", \$106; side chair, \$1. All from Country English Group, so hard rock maple, chestnut finish. Crawford Furniture Mfg. Corp.

Lamp, white ironstone, by Norm Perry, \$68 including shade. At A.

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 gdale's, Lexington Ave. at 59th St.,
 New York, N. Y.

ottom:
 affet, 48" x 22", \$159; hutch, 49" x
 ", \$99; both solid pecan and pecan
 neer; brown heather finish; from
 aral English Group. Thomasville
 air Co.

age 131, top:
 ommodes, 34" x 18", \$99.50 each.
 om Coronet Group, designed by Ray
 bota; cherry wood, distressed finish.
 entury Furniture Co.
 oor: Birch wood grain solid vinyl
 le, plank style; 75c a square foot,
 nstalled, Kentile, Inc.
 val brass box, French, \$39; Venetian
 hairs, white and gold, upholstered in
 ange, yellow, white stripes. \$270
 ch. At Accessories & Design, 112
 ast 55th Street, New York, N. Y.

ottom:
 rm chair, hackberry frame, foam rub-
 er seat, \$91.50. From Debonaire
 roup. Globe Parlor Furniture Co.
 hess set, designed by David Crocket.
 t Carlebach Gallery, 937 Third Ave.,
 New York, N. Y.

BUILDING DATA

Development House

(Continued from page 99)

FOUNDATION: Concrete block founda-
 tion wall resting on poured reinforced
 concrete footings. EXTERIOR WALLS: Ex-
 terior grade plywood—U. S. Plywood
 Corp. ROOF: Built-up roofing with white
 marble finish—Barrett Division, Allied
 Chemical & Dye Corp. INSULATION: Rigid
 aluminum faced insulation in
 ceiling—Reflecto Corp. DOORS: Interior
 and exterior flush wood—U. S. Ply-
 wood Corp. and The Mengel Co. Slid-
 ing glass doors—Specialume Products,
 Inc. Folding doors—New Castle Prod-
 ucts. SKYLIGHTS: Wasco Products, Inc.
 WINDOWS: Glass jalousies—Acme Jal-
 usie Co. GLASS: Libbey-Owens-Ford
 Glass Co. PATIO SCREENING: Owens-
 Corning Fiberglas Corp. FIREPLACE:
 Two-way fireplace opening. Cantilever-
 ed concrete hearth at each opening.
 Dampers—Donley Bros. Co. INTERIOR
 WALLS: Plaster on all bedroom walls.
 Living-dining room, study, kitchen,
 banak wood paneling—U. S. Plywood
 Corp. and The Mengel Co. Bathrooms,
 ceramic tile—The Cambridge Tile Mfg.
 Co. CEILINGS: Plaster in all rooms.
 FLOORS: Terrazzo in all rooms. HARD-
 WARE: Schlage Lock Co. EXTERIOR
 PAINTS AND STAINS: Trim and panels
 below windows—The Valspar Corp.
 INTERIOR PAINTS AND STAINS: Trim
 painted with "Bru-tone" scrubable
 semi-gloss, plaster walls and ceilings
 painted with "Bru-tone" washable flat
 wall paint, both by Bruning Brothers,
 (Continued)

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 FIXTURES: Crane Co. KITCHEN EQUIP-
 MENT: Countertops, "Formica"—The
 Formica Co. Cabinets, ¾" banak ply-
 wood—U. S. Plywood Corp. and The
 Mengel Co. Dishwasher, oven, refriger-
 ator, cooking top—Hotpoint Inc. LAUN-
 DRY EQUIPMENT: Hotpoint Inc. DESIGN-
 ER-BUILDER: Philip H. Hiss. LANDSCAP-
 ING: Reasoner's Tropical Nurseries.

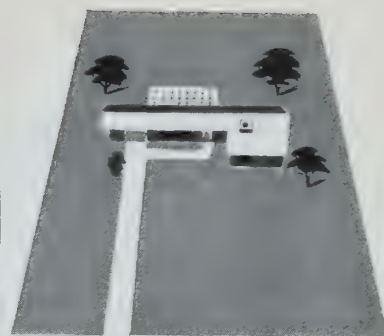
Custom built house

(Continued from page 102)

FOUNDATION: Trestle-like construction
 of wood resting on concrete piers. EX-
 TERIOR WALLS: Cedar shingles. ROOF:
 Built-up roofing with gravel finish—
 Pioneer-Flintkote Co. INSULATION: ½"
 rigid insulation under roof and under
 house—Owens-Corning Fiberglas Corp.
 DOORS: Flush, bleached mahogany ply-
 wood—David Hardwood Co. WINDOWS:
 Custom-made, wood casement. GLASS:
 ¼" plate—Libbey-Owens-Ford Glass
 Co. FIREPLACE: Custom-made of steel,
 designed and executed by sculptor
 Keith Monroe. INTERIOR WALLS: Kitchen
 and baths—"Sheetrock" by U. S.
 Gypsum Co. All other walls, 1" x 4"
 hemlock. CEILINGS: "Sheetrock" in all
 rooms on the two lower stories. Fir
 tongue and groove planking on upper
 story. FLOORS: Kitchen and baths,
 linoleum—Armstrong Cork Co. All
 other rooms, oak flooring. HARDWARE:
 Oil rubbed bronze knobs and locks—
 Schlage Lock Co. Sash hinges—Whitco
 Mfg. Co. EXTERIOR PAINTS AND STAINS:
 Coral trim paint—The Martin-Senour
 Co. Stain on stairs and decks—Samuel
 Cabot, Inc. INTERIOR PAINTS AND
 STAINS: Wallpaper varnish on hemlock,
 paint on ceilings and wallboard walls
 —The Martin-Senour Co. LIGHTING
 FIXTURES: Recessed fixtures—Presco-
 lite Mfg. Co. Custom-made fixtures—
 Grosswood Mfg. Co. HEATING SYSTEM:
 Gas fired, forced warm air. Furnace—
 Fraser and Johnston Co. Controls—
 Minneapolis-Honeywell Regulator Co.
 and General Controls Co. Water heater
 —Day & Night Mfg. Co. BATHROOM AND
 KITCHEN PLUMBING FIXTURES: Ameri-
 can-Standard. KITCHEN EQUIPMENT:
 Cabinets—wood. Countertops, "For-
 mica"—The Formica Co. Ovens and
 burners—Preway Inc. Refrigerator—
 Frigidaire Division, General Motors
 Corp. Fan—Nu-Tone Products Corp.
 ARCHITECTS: Robert B. Marquis and
 Claude Stoller. ENGINEER: William Gil-
 bert. INTERIOR DECORATOR: Shirley
 Kahn. LANDSCAPE ARCHITECT: Lawrence
 Halprin. CONTRACTOR: Bachus & Da-
 mon.

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STORES



Travel

(Continued from page 73)

The Room has had countless fictional patrons. One vaporous visitor was Enoch Soames, the silly poetaster who believed himself a genius. Max Beerbohm tells his story in *Seven Men*—how, for the usual fee, the Devil let Soames peep into the General Catalogue, on June 3, 1997, “in auder ter no wot posterriti thinx ov im.” Poor, dim little wretch, it thought him “immajinari.” Strangest of the many fictional visitors was Emily, the chimpanzee in the title-rôle of *His Monkey Wife*, by John Collier. Emily’s “demure and sober graces” while she studied *Origin of Species* won her the sobriquet. “The Belle of the British Museum.” (When a novelist uses the Reading Room as a scene, he may be expressing his gratitude for the protection it gives his royalties, since a casual reader can not obtain a novel there for five years after publication.)

The revolutionaries

The villain in Alfred Hitchcock’s *Blackmail* plunged to his death through the big glass dome; and Jim Briscoe, in John Marquand’s *Goodbye Piccadilly*, trapped a defecting physicist with a Russian spy near the center desk. Their fictional assignation was far from original. The room had long been a rendezvous for actual subversives. The tradition had started with Panizzi, of course. Mazzini continued it. And then the Russians took over. Prince Kropotkin, whom Oscar Wilde called one of only two really happy men he had ever met, spent years there, searching history for the seeds of the French Revolution, in the hope of transplanting them to Russia. He left his name and title at the door and requested his books as “Mr. Levachoff.” In April 1902, one of his colleagues—Lenin, né Ulianov—first signed in as “Herr Richter.” When Trotsky, né Bronstein, joined them a few months later, he didn’t bother to change his name again.

A legend of the 1920s pretends that someone asked the then superintendent if he remembered Lenin.

“Indeed I do,” he said. “Stocky chap with a beard. Pale. Big head. Always wore a blue suit and always sat at L 13. I’ve often wondered what became of him.”

L 13 is a communist shrine today, next in sanctity to G 7, where Karl Marx gathered material for *Das Kapital*, meanwhile living on the \$5 a week paid him as London correspondent of *The New York Herald*. Another “private seat” was B 16—“B for Butler,” Samuel

Butler used to say. Presumably he wrote part of *The Way of All Flesh* there. He once declared that only when women stopped making so much noise in the Reading Room would he consider giving them the vote. (Was one of the offenders young Emmeline Pankhurst? She often visited the Room before Suffrage absorbed her.)

Butler died, and Mrs. Pankhurst went to jail, and presently, in 1915, there was a noise in the Reading Room far louder than either of them had heard there: a bomb exploded nearby, and the concussion brought down fifteen tons of ceiling. That was the main damage from the first World War, but the second dealt a nearly fatal blow. The Reading Room’s single most precious charge is probably the first edition of Chaucer’s *Canterbury Tales*, printed about 1478 by William Caxton, at Westminster. Most such treasures were evacuated to abandoned mines early in 1939, but many more had to remain: The Museum was hit 11 times in the six war-years, and four of the hits were among the books.

The big fire

The last, in May 1941, was disastrous. A cluster of incendiary bombs struck the stacks. They took fire at once, and the updraft through the footway-gratings sucked the flames from level to level. The superintendent watched the steel girders “bend like lily-stalks.” (Exactly 1,300 years before, Caliph Omar had burned the library at Alexandria to heat the public baths. London’s books burned without the consolation of a wry usefulness.)

Firemen poured in water for 23 hours. When at last the staff could dig into the sodden compost, they estimated that 250,000 books had been destroyed, including most of an irreplaceable collection of manuals on useful arts—cooking, sewing, gardening, and so on. What fire had spared, water often had not; color plates were inseparably glued to facing pages. Still, some salvage was possible. Books which had suffered no more than a scorching and wetting were fanned open and stood in the roadways, to sun out. The summer of ’41 was warm and mild. Pages dried, covers were repaired, and slowly the shelves refilled. One phenomenon of those healing weeks will be long remembered: many of the books, drying, sprouted gorgeous red and purple fungi.

Not until 1951 could the Reading Room be spared and

(Continued on page 216)

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Mac Grab Bars	185	Furniture		Rainbow Hybridizing Gardens	210	Hopkins Filtermaster	202
Efron ShoweRite	187	Baker Furniture	216	Russell Gardens	212	Landon Pools	182
Building Materials & Equipment		Burris Mfg. with Dayton		Schreiner's Gardens	213	National Pool Equipment	184
Aluminum Screens	42	Koolfoam Cushioning	11	Heating, Air Conditioning & Ventilating		Paddock Pools	69
ynite Translucent Fiberglass		Century Furniture	44	American Standard		Tableware —	
Panels	178	ChromCraft Dinette Furniture	40, 41	Air Conditioning	53	China, Glass, Linen & Silver	
American-Olean Ceramic Tile	38, 39	Drexel Furniture	126	Lennox Stowaway		Alvin Sterling	15
ter-Hammer Unit Breaker	55	Ficks Reed Furniture	183	Air Conditioners	164, 165	Baronet China	201
masote Company	32	Flexsteel Furniture	62, 64, 65	Household Aids, Appliances & Equipment		Gorham Sterling Candelabra	57
iser Aluminum Screens	13	Habitant Knotty Pine Furniture	14, 15	Berlou Mothspray	12	Franciscan China	34
la Wood Casement Windows	203	Harvard Metal Bed Frames	37	Calgonite Dishwasher Detergent	172	Kensington Ware	162
tsburgh Plate Glass Twindow	67	Henredon Furniture	68	Culligan Soft Water Service	172	Lalique Crystal	59
ascon Steel Windows	128	Hickory Bedroom Furniture	174	Durashield Soil Retarding Service	172	Lenox China	25
Curtains, Draperies, Shades & Blinds		L. Hitchcock Furniture	43	General Slicing Machines	190	Libbey Safedge Glassware	22
Canvas Awning Institute	130	Jamestown Lounge	73	Renuzit Home Products	176	Orrefors Crystal	127
Port Dacron	4	Johnson Furniture	29	Kitchens & Equipment		Sascha Brastoff Dinnerware	187
stern Drapery Rods & Venetian Blinds	66	Masonite Hardboard Panels	129	Elkay Stainless Steel Sinks	58	Spode Dinnerware	185
stern's Star Venetian Blinds	125	Meadowcraft		KitchenAid Food Preparer	120	Viking Glass	2
inter Douglas Flexalum Draw Draperies	36	Wrought Iron Furniture	26	Kitchen Maid Triple H Kitchens	173	Westmoreland Milk Glass	49
rsch Drapery Hardware	60	B. G. Mesberg National Sales		A. J. Lindemann & Hoverson		Travel & Hotels	
vacuo Ventilated Awnings	55	(Paul McCobb Designs)	144	(Subsidiary of		British Railways	72
anton Silhouettes	10	Molla Metal Furniture	61	Norris Thermador Corp.)	183	Canadian Pacific Railway	73
Decorative Accessories		Harvey Probber Furniture	31	Manitowoc Built-In		Grace Line	Back Cover
o-Kay Fiber Glass	187	Rway Furniture	9	Refrigerator-Freezers	131	La Province de Québec	214
orence Figurines	72	Salterini Furniture	7	Prettyware Hi-Wall Drainer		House & Garden's Travelog	70, 71
ill Pottery	182	Selig Furniture	59	Upholstery & Upholstery Fabrics		Upholstery & Upholstery Fabrics	
nnwood Numechron		Shaw Furniture	40, 41	Refrigerator-Freezers	48	Blocksom Paratex Cushioning	129
Tele-Vision Lamp Clock	184	Stickley Furniture	56	RCA Whirlpool Freezers	163	DuPont Nylon	139
oyal Doulton Figurines	20	Union-National Furniture	173	Refrigerator-Freezers	52	Goodyear Airfoam Cushioning	74
racuse Ornamental Company	46	Valentine Seaver Originals	17	Republic Steel Kitchens	179	United States Rubber Trilok	35
Decorative Fabrics		White Furniture	21	Revco Built-In		Wall Coverings	
tnel by Celanese	18, 19	Woodard Wrought Iron Furniture	142	Refrigerators & Freezers	201	Imperial Washable Wallpapers	64, 65
humacher Fabrics	28	Garden Equipment, Materials & Services		St. Charles Steel Kitchens	23	United Wallpaper, Inc.	171
Floors & Floor Coverings		ACP Weedone	208	Tappan Built-In Ranges	124	Wallpaper Council	45
ldon Broadlooms	180	Agri-Plast Airwrap	212	Lighting & Lamps		Miscellaneous	
ngelow Carpets	121	Choremaster		Kessler Transparent Switch		Anacin	187
abin Crafts Needle-tuft Rugs	166	Outdoor Power Equipment	119	Plate Shields	184	Bar-B-Sorb	214
arpet Institute, Inc.	50, 51	Davey Tree Experts	207	The Stiffel Company	6	Chicago School of Interior	
odge SG Cork Tile	127	Edmont Garden Gloves	212	Linens & Bedding		Decoration	184
uPont Nylon	32, 33	Geyer Rotary Edger & Trimmer	212	Martex Towels	54, 55	Alexander Hamilton Institute	5
ulistan Carpets	64, 65	Habitant Fences	186	Sealy Mattresses	8	Vogue Patterns	16
entile Cork Tile	161	Homko Power Mowers	213	Music, Radio & Television		Retail Stores & Mail Order Services	
asland Carpets	143	Hudson Sprayers & Dusters	209	Magnavox High Fidelity	30	Bonwit Teller	133
atico Maticork Floors	63	Hypoxen Plant Food	212	Stromberg-Carlson Hi-Fidelity		Colten's	135
obbins Vinyl Terra-Tile Floors	175	International Harvester Tractors	211	Radio-Phonograph	69	Greenbaum Bros.	132
ood-Mosaic Hardwood		Jari Poweride	208	Paints, Finishes & Preservatives		Jolan Sales Company	134
Block Floors	47	Midwest Ride-A-Mower	205	American-Marietta Paints	181	Mrs. Lavalle	155
unda Weve Carpets	24	Nichols		Cabot's Double-White	41	Stern's Nurseries	147
		Aluminum Garden Products	210	Four Square Paint Corp.	184	Tiffany & Company	1
		Propulsion Engine Corp.	210	Inertol Swimming Pool Paints	186	Tourneau, Inc.	138
		Rustcraft Fences	202	Kem-Tone Paints	122, 123	The Weatherall	157
		Scotts Turf Builder	204	Linseed Oil Products Corp.	184	Shopping Around	
		Sunbeam Power Mowers	206			132-170	
		Sunbeam Rain King					
		& Hedge Trimmer	213				

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Travel

(Continued from page 214)

closed for restoration. Its reopening, 10 months later, brought a surprise. Although attendance had been gently dwindling from a pre-war average of around 800 readers a day, it now fell sharply, by half. The explanation seemed to be that many of the former "permanent residents" were hacks—researchers and copyists—whose professions had been antiquated by the spread of local libraries and the perfection of photostating and microfilming; and second, that heavier taxes and rising costs had depleted the ranks of those with means for leisurely reading.

Another change the older members of the staff also noticed. Fifty years ago, the most popular subject of enquiry was theology. Twenty-five years ago, it was science. Today it is history. The top favorites change, but those in the second rank stand firm. One such is genealogy. A deputy keeper said: "I expect there'll always be people who hope their ancestors were dukes." Another such is, rather surprisingly, witchcraft. Its students are usually mild, but one of them recently requested a book of incantations to evoke the Devil and finding it written in Latin, asked the superintendent to perform the ritual for him. The superintendent begged off, on the ground that the principal trustees included the Archbishop of Canterbury, who would almost certainly not approve.

Staff problems are seldom graver than this. Thefts are few. A foreigner recently stole one of the two known copies of the first printed edition of *La Marseillaise*, but it was recovered within hours. Mutilations are also few since the death of Black Jack, the resident cat, who used to enjoy whetting his claws on fine bindings. Some vandal occasionally rips out a handsome color plate to sell on the Charing Cross Road; or a genealogist, rather than copy off a family tree, simply uproots it; or a political or religious partisan destroys a passage favorable to the opposition. But thieves and vandals cause comparatively little trouble. Far more vexatious are the contestants in puzzle competitions: Who wrote *Nutro 29*? What does "quaquaversal" mean? Where is Maxwellton? And, of course, if all other nuisances fail, the Reading Room can still count on a strong, steady supply of eccentrics, such as—

The lady who suddenly raised an umbrella over her desk, because "There's so little privacy in the place nowadays."

The man who blew a trumpet blast on his nose every 30 minutes, precisely.

The archeologist who checked his hat in the cloak room, and his muffler and his long overcoat, and stood revealed in a loin cloth.

And—

END

Bookshelf

(Continued from page 29)

peace as any other."

With simplicity his watchword. Savarin shows how to transfer the French art of cuisine to the American kitchen, not so much dish by dish (though they are there) as idea by idea. It would be difficult to imagine a more rewarding text for a conscientious (but not too earnest) neophyte. Savarin, whose real name is Robert J. Courtine, has assembled a witty and instructive book, ably translated by E. M. Hatt.

Of current note

THE WILD SWAN, by Margaret Kennedy. (Rinehart, \$3.75.) The dependably amusing author of *The Constant Nymph* has concocted a diverting tale about the private life of a Victorian poetess. Was the poetically respectable Dorothea Harding a voluptuary engaged in a love affair with her

own brother-in-law? The question becomes important to a young script writer working on a motion picture, and the answer affects his own career. Miss Kennedy, as always, is an adroit story teller.

THE BIG WAR, by Anton Myrer. (Appleton-Century-Crofts, \$4.95.) The author, a World War II Marine corporal, has tried (modestly, he says) to write a modern Iliad, an indictment of violence, with parallels of character and incident from Homer. It is a praiseworthy undertaking, notable for powerful Pacific island battle scenes, but left this reader with the feeling it has all been said before. (Of all American World War II novels only *The Caine Mutiny*, *Mr. Roberts* and *Guard of Honor* have explored ground untouched by Erich Maria Remarque's *All Quiet on the Western Front*.

J.H.D.

JUNE

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House & Garden

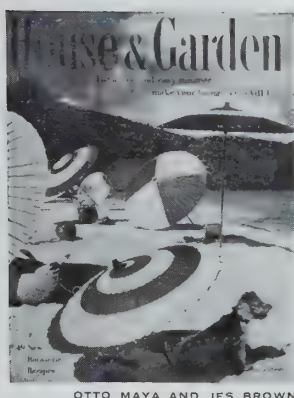
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ON THE COVER

The pageantry of parasols on the beach conveys the spirit of summer, 1957. These large Japanese wheels of color are increasingly identified with our own outdoors. They are one of many portable delights shown in this issue. Others include ideas for cooking, entertaining and relaxing at home, in the mountains or at the seashore—wherever the season moves you. The parasols are \$6.50 each from Van Keppel-Green, Beverly Hills, California; \$7.95 each postpaid from Japan Folkcraft, New York.

A FREE AND EASY SUMMER

- 40 Make your living portable
- 43 H&G colors go where you go
- 45 Featherweight portables fashioned of aluminum
- 46 Portable gear for the comforts of home

JAPANESE LOOK

- 48 Why the Japanese Look is here to stay
- 56 Translated from the Japanese

BUILDING

- 50 A Far-East house on a Midwest lake
- 63 Japanese ideas solve the problems of a small site
- 65 Every room opens to a private garden
- 66 Simplicity assures comfort and serenity
- 75 New room coolers are easy to hide
- 76 25 ways to cut building costs
- 128 7 keys to a civilized summer

ENTERTAINING

- 19 Table Talk by *Ogden Nash*
- 71 Indoor style for outdoor dining
- 110 For the rotisserie
- 111 Rotisserie Cook Book by *Jack King*
- 121 Corkscrew: The Julep and Other Summer Drinks

GARDENING

- 73 Blessed be Strawberries
- 78 Gardener's Month

KITCHEN PLANNING

- 68 This kitchen cooks two ways

TRAVEL

- 33 Costa Brava by *James A. Beard*
- 34 Travelog
- 36 Spain Revealed in Literature by *V. S. Pritchett*
- 79 The Way of Tea by *James Biddle*

GAMBIT

- 16 Bookshelf: Come, Come, William Faulkner
- 18 Home Screen: The Name Game and the Numbers Racket by *John Sharnik*
- 20 Turntable: Prophet Honored by *Roland Gelatt*
- 24 Antiques: Questions & Answers by *Felicia Marie Sterling*
- 26 Art: Oriental Art by *Emily Genauer*
- 28 Letter from Paris

FEATURES

- 6 People in H&G
- 8 Newsletter
- 10 Letters to the Editor
- 39 An editorial

READER SERVICE

- 84 Shopping Around with *Ann McLaughlin*
- 133 Shopping Information
- 135 Your Advertising Index

If you have specific questions on home furnishings, houses or gardens shown in this issue, please write to House & Garden Reader Service, 420 Lexington Ave., New York 17, N. Y.

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Leeburg . . . Whitesell Radio & Electric
Middletown . . . Elmer E. Cashman, Jr.
Philadelphia . . . Hatchard's
Philadelphia . . . Stork's
Philadelphia . . . Strawbridge & Clothier
Philadelphia . . . Gimbels
Pittsburgh . . . S. Binstock Jrs., Inc.
Pittsburgh . . . Nicolas Buntich, Jr.
Pittsburgh . . . Card & Gift Corner
Pittsburgh . . . Gimbels Bros., Inc.
Quarryville . . . Gocknauer Gift Shop
Scranton . . . Cleveland Simpson Co.
Sharon . . . Kay's Card & Gift Corner
Westchester . . . Klein's
Wilkes Barre . . . Fowler, Dick & Walker
Rhode Island—Bristol . . . Bristol Radio & Electric
Garden City-Cranston . . . Gene's Gift Shop
Pawtucket . . . Cerel's
Woonsocket . . . City Hdwe. Gift Shop
South Carolina—Aiken . . . Frank J. Holmes, Jr.
Anderson . . . Cochran Jrlr. Co., Inc.
Bismarck . . . Denny Jrlr. Co.
Charleston . . . George C. Birlant & Co.
Charleston . . . Hamilton Jrs.
Columbia . . . Gudmundson & Smith
Conway . . . Dennis Jrs.
Darlington . . . Hope's Flower & Gift Shop
Dillon . . . Bell's Gift Shop
Easley . . . E. Marcum, Jr.
Edgefield . . . Turner's Corner Store
Florence . . . The China Shop
Fort Mill . . . Baker's Jrlr.
Georgetown . . . Maloney's
Greenville . . . Freeman's, Inc.
Greenville . . . Thayer's
Greenville . . . Alta Cunningham
Hartsville . . . Denny Bros.
Hemingway . . . Doug's Jrlr.
Honea Path . . . Banister's Jrlr.
Kingstree . . . Grace Shop
Lake City . . . Lexton's Jrlr.
Lancaster . . . Emanuel Bros.
Manning . . . Avant Jrs.
McCormick . . . N. O. Keels, Jrs.
Moncks Corner . . . W. M. Rivers, Jrs.
Pamplico . . . Naomi's Gift Shop
Pickens . . . The Gift Shop
Rock Hill . . . Marshall Jrlr. Co.
Seneca . . . McLee's Bros. Jrlr.
St. Matthews . . . The Gift Shop
Summerville . . . Dorchester Jrs.
Sunter . . . Neiman's, Inc.
Walterboro . . . Hayes Jrs.
South Dakota—De Smet . . . Floyd's Jrlr.
Huron . . . The Book Center
Madison . . . Kelley's
Sioux Falls . . . Aker's Gift Shop
Tennessee—Bolivar . . . Wimberly's
Bartlett . . . Faucette Co., Inc.
Centerville . . . Centerville Florist & Jewellers
Chattanooga . . . Edwards & Lebron, Ltd.
Clarksville . . . Farris Florist & Gifts
Columbia . . . W. H. Cotham, Jr.
Cookeville . . . Borden Jrlr. Co.
Gallatin . . . W. F. Roth, Jrs.
Jackson . . . F. Jackson
Kingsport . . . Russell's Gift Shop, Inc.
Knoxville . . . Kimball's
Lebanon . . . Cox Furniture Co.
Lenoir City . . . P. A. Mashburn, Jrs.
Loudon . . . Tie Toe Jrlr. Shop
McMinnville . . . Dorris Jrlr. Co., Inc.
Memphis . . . John Gerbe Co.
Memphisboro . . . Aultman Jrs.
Nashville . . . The Cain-Sloan Co.
Old Hickory . . . Lee Jewelry Co.
Paris . . . Leach's Gifts & Radio
Sparta . . . Tennessee Jrs., Inc.
Sweetwater . . . Harris Jrs.
Trenton . . . Trenton Florist & Gift Shop
Union City . . . Andrews Jrlr. Co.
Winchester . . . Norton Jrlr. Store
Texas—Abilene . . . Crowell Jrlr.
Amarillo . . . The China Shop
Dallas . . . Ed. F. Johnson Gift Shop
Dallas . . . T. W. Neville's
El Paso . . . The White House
Fort Worth . . . Monmig Dry Goods Co.
Fort Worth . . . Nina's Gift Shop
Fredericksburg . . . Corner Gift Shop
Kerville . . . Brehrer's Jrlr.
Lubbock . . . W. D. Wilkins & Co.
Port Arthur . . . Gibson Laymon Jrlr.
Robstown . . . Boucher Pharmacy
San Angelo . . . Holland Jrlr. Co.
Sherman . . . Holly's Gift Shop
Texarkana . . . Twin City Mirror & Gift Co.
Texas City . . . Schneider's Jrlr.
Virginia—Alexandria . . . Lloyd's Jrlr.
Arlington . . . Root Jrs.
Ashland . . . The House of Gifts
Charlottesville . . . Kiser & George, Inc.
Chincoteague . . . W. Bruce Davis, Jr.
Danville . . . Johnson's Dept. Store
Exmore . . . Revell Jrs.
Fairfax . . . Everhardt Jrs.
Leesburg . . . The Nancy Shop
Martinsville . . . Rimmer's Jrlr.
Mathews . . . Town and Country Shop
Norfolk . . . Roger Jrlr. Co., Inc.
Onancock . . . C. D. Marsh, Jr.
Orange . . . Jenkins Jrlr.
Parkley . . . Taylors Jrlr.
Pulaski . . . Stanley's Jrs.
Smithfield . . . E. Adelstein, Jrs.
Staunton . . . Holt's China & Gifts
Verona . . . Ellis Holt, Gifts
Vienna . . . Ketterman's
Winchester . . . Colonial Art & Craft Shop
West Virginia—East Raintelle . . . Alvis Floral Shop
Lewisburg . . . Lewisburg Furn. Co., Inc.
Morgantown . . . Slaven Jrs.
Princeton . . . Von Court & Edwards
Wisconsin—Clintonville . . . Gallitz Jrlr.
Fond Du Lac . . . Luelfoff
Marinette . . . Seungstock
Milwaukee . . . Schuster's
Racine . . . Sam Livanis Jrlr.

Platinum Elegance

brings dining and elegance together



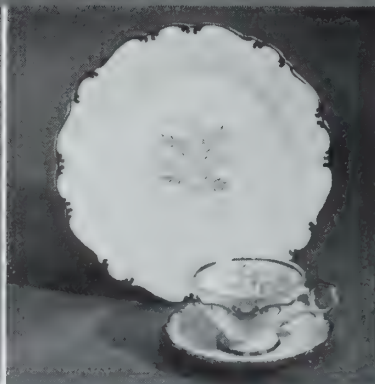
On the opposite page is a list of fine stores where these patterns may be purchased.



PLATINUM ELEGANCE

bears the proud hallmark of Schumann of Bavaria. Created in the finest translucent china, brilliantly white and highly glazed, it has a scalloped border tastefully accented in genuine platinum.

Open stock, with service pieces in perfect design harmony. Five-piece place setting, \$12.95.



Featuring the same baroque shape and fine quality china of PLATINUM ELEGANCE, Schumann of Bavaria also creates for you these three other lovely patterns:

GOLDEN ELEGANCE—The theme of elegant simplicity is reflected here in delightful accents of gold.

PLATINUM GLOW—A stylized floral motif, contemporary in feeling, highlights this exquisite creation. Trimmed in genuine platinum.

GOLDEN GLOW—Features a floral spray of sprightly charm with scalloped border accented in gold.

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People in H&G



Rotisserie Cook Book (page 111) is the work of a California advertising man who writes a syndicated newspaper column called "Cooking Men Like." **Jack King** became interested in food as a fine art when he was at the University of Pennsylvania, and over the years he has collected 5,000 unusual recipes. World War II duty on the late General George S. Patton's staff gave him the chance to add European flavor to his repertoire. Mr. King was the winner of the gourmet division of the last Southern California Barbecuing Contest. He was tapped (1954) to prepare Governor Goodwin (Goody) Knight's wedding dinner.



Among the major contributors to the portfolio on the Japanese influence (page 56) was **Ellen Sheridan**, H&G's editorial representative in Southern California. The voluminous notes and sketches she made on a visit to Japan with the American Institute of Architects (of which she is a press affiliate) were invaluable background material. As free lance journalist and magazine editor, Mrs. Sheridan for years has been a prominent figure in every West Coast development in the arts of living, and she has traveled widely in the Orient and Latin America. She is noted for her Christmas decoration designs.



On page 63, **Bob Ray Offenhauser** demonstrates a fresh and resourceful approach to the perennial problem of privacy for a small house on a modest size lot. This young architect, just 30, has designed garden apartment projects as well as residences. He believes that the thought behind the ancient traditions of the Far East can be used to improve the American home today. Explaining his adaptation of Japanese design he writes, "We should work more in trying to capture their peaceful mood in our ways, and not place so much importance on the pile of rocks, the hanging lanterns, and the black and white grille."



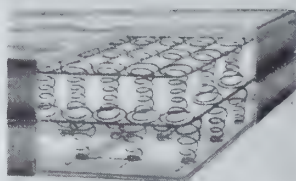
James Biddle, who guides us down *The Way of Tea* (page 79), may have inherited his interest in the Orient. An ancestor, also James Biddle, negotiated a treaty with China in 1845 and visited Japan before Commodore Perry got there. The 1957 Mr. Biddle, a native of Philadelphia, is a product of St. Paul's School and Princeton. He was a civil servant in Washington before his tour of duty in Japan with the Army. After his discharge in 1955, he made a trip around the world and then joined the curatorial staff of New York's Metropolitan Museum.



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H & G's Newsletter

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SCALLOPING SHEARS

Gourmet cooking 1962? General Electric is showing a prototype of a combination freezer-cooker in which meals are selected by pushbutton, conveyed from

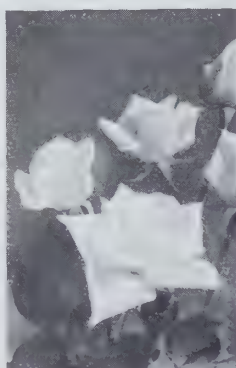
freezer to oven and cooked electronically. Timing device moves foods to oven at proper intervals so that all dishes are ready at the same time.... J. Wiss & Sons (Newark, N.J.) have put scalloped teeth on a

new set of pinking shears. The unique cutting edge makes seam finishes less likely to fray, puts a pretty border on place mats, shelving, felt accessories. ...A mop-like device just introduced for shampooing carpets does away with hands-and-knees scrubbing. The shaft is a tube through which a special solution is fed to sponge-brush head. After scrubbing, fluid flow is cut off and a comb section fluffs pile. Service-master, 2117 N. Wayne Ave., Chicago, Ill....After three-year trials of the scores of competitors, All-America Rose Selections has announced the All-America Rose Award for 1958. Now in its 20th year, the coveted honor goes to these three new members of the royal family of roses, left to right below: the satiny White Knight (Conard Pyle), first hybrid tea to win the award; Fusilier, a brilliant orange-red floribunda and Gold Cup, a hardy golden-yellow floribunda (both, Jackson & Perkins).



CARPET CLEANER

(Continued on page 13)



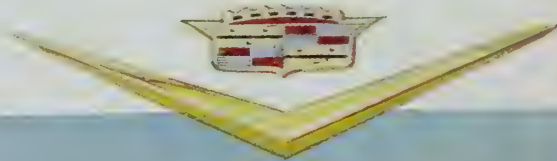
ALL-AMERICA 1958 AWARD-WINNING ROSES



It is doubtful if any single aspect of the Cadillac car is more rewarding to the lady of the house than its extraordinary interior spaciousness. To begin with, it provides her with such marvelous *riding comfort*. Every dimension is so generously proportioned that she enjoys complete freedom of movement . . . and remains as comfortable and as relaxed as if she were in her favorite easy chair. And, of equal importance, it permits perfect ease of entry and exit. When she alights from her Cadillac at journey's end, she *looks* just as wonderful and as poised as she *feels*. We urge you to visit your dealer soon and discover for yourself the luxury of riding in the "Standard of the World".

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Cadillac



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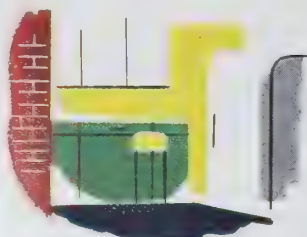
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Tung oil is the prized ingredient of first quality paints and varnishes. With increased American production along the Gulf Coast, VarTung products are now available in quantity from the "Tung oil capital of the world." And VarTung products are formulated and tested under the most exacting conditions. So, to beautify and protect your home, furniture, boats . . . or any painted or varnished surface . . . use a VarTung finish with complete confidence.

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Manufacturers of Crosby VarTung products including varnishes, house paints, porch and marine deck enamel, polymerized tung oil, industrial paints, aluminum paint, floor and masonry sealers, tung vinyl, redwood finishes, penta, creosote and thinners.

Letters to the Editor

Legacy of loving

Sir:

Oh my, your March issue is a beautiful one! I am entranced with your homes "of easy elegance," your "work of art" rugs, and especially by your "formal house with New England roots."

But, being someone whose only contact with such formal beauty is through the pages of H&G (I'm a "working wife"), I often wonder if those who are fortunate enough to live in these ultra-modern homes of "easy elegance" feel as I do when I open the 150-year-old door to my old New England farmhouse (rented, at that).

I am certain that those who lived here before me have left a legacy of loving and living. Within the plank walls we may plan our lives, evaluate our experiences, seek life's true worth. Somehow, when examined under the five-window eyes in my kitchen, the shams, the inconsistencies, the falsenesses which we find so often in our everyday lives are clearly seen in their true colors.

So, although I do try to put into practice the good decorating principles learned from H&G, my budget precludes decorating services; physically my house could be a lot more attractive. Yet, I still wonder if your fortunate families have the same feelings about their houses?

If not, I'd not change places with them for all the beautiful homes you've ever shown!

E. R. — *Saylesville, R. I.*

Sir:

Thank you for the lovely Georgian house shown in the March issue.

After buying your February issue with the charming bedroom on the cover suggesting an equally exciting interior only to find that your First Hallmark House was made of glass, lath and concrete and looked something like a dairy barn, it was a pleasure to find six pages devoted to a traditional house that looks like a home.

Please keep in mind that there are just as many of us who prefer the traditional as the modern! Why not include at least one house or interior of this type in each issue?

E. M. — *Leighton, Alabama*

Sir:

The March issue of H&G was a real delight for me because its decorating ideas closely followed my own line of thinking. However, your issue was written up on cloud #9 to which we all aspire,

and with a bit more practical advice might easily be brought down to our finger-tip reach.

C. J. E. — *Cheltenham, Pa.*

The Flower Center

Sir:

I cannot let another day pass without commenting on the beautiful "The Flower Center", *Wildflowers* (April). Von Miklos has captured beauty and perfection in the photographs that I have never seen in paintings by famous artists. May we please have more of her ingenious work.

R. M. M. — *Charlotte, N. C.*

Individuality

Sir:

Your April issue is indeed stimulating. It is encouraging to find, in an age of magazines that have become such editorial hodgepodge that one can only compare them to the modern drug store, a thoughtful editorial on individualism which is borne out by the leading features in the issue. I also wish to congratulate you on your very fine book reviews which I prefer for their integrity to those of literary magazines.

J. L. H. — *Detroit, Mich.*

From Down Under

Sir:

We are always most appreciative of your periodical out here.

J. L. L. — *Victoria, Australia*

Discriminating thief

Sir:

The color chips you sent for our apartment in Lausanne were "lifted" from our hotel room in Venice in November—preferred, apparently to a couple of fairly good pieces of jewelry. I do hope that you are still able to dig through your files and locate the plan. And send another set of color chips, please.

J. C. — *Lausanne, Switzerland*

Faithful reader

Sir:

I haven't missed a copy of your magazine for 20 years. You cannot possibly know how much it means to people so far from New York in small villages. For years I have taken ideas from your magazine along with me on shopping expeditions. I hope your publication goes on forever.

D. R. S. — *Granite City, Ill.*

TRILOK

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be sure to look for the Drexel brand mark in the drawer. Voila! . . . your seal of value and integrity. At fine stores everywhere.

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DREXEL FURNITURE COMPANY, DREXEL, NORTH CAROLINA



H & G's Newsletter

(Continued from page 8)



PLASTIC PLANT TENT

New plastic plant tent provides greenhouse conditions for garden plants, comes ready to assemble in a kit containing aluminum ribs, polyethylene film covering. Aldon Products, Duncannon, Pa. . . .

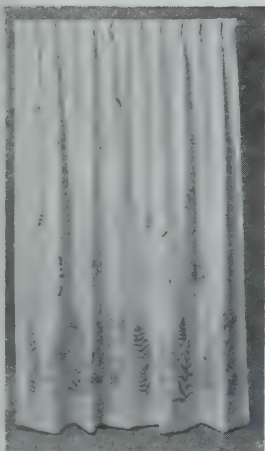
A prime-coated wood fiber siding now being marketed by Insulite

has no structural grain, consequently won't splinter, or crack from nailing. Siding can be applied in vertical panels or lapped horizontally; edges are angled to shed water. Minnesota & Ontario Paper Co., Minneapolis, Minn. . . . The first Fiberglas curtain to be woven to double width is a drip-dry casement curtain, 80"



PRE-PRIMED SIDING

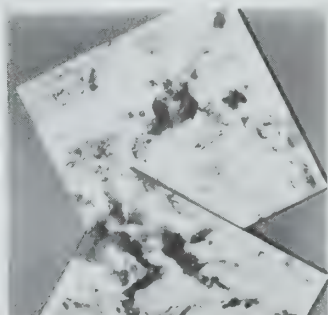
wide (without a seam) and traced with a fern motif by Marion Dorn. Cameo Curtains, 260 Fifth Ave., New York, N.Y. . . . Most new model room air conditioners will be rated by their BTU (British thermal unit) capacity, instead of in tons or horsepower. BTU rating is a better gauge for calculating actual cooling requirements. To determine BTU cooling capacity needed for a given room, write for a Room Air-Conditioner Cooling



WIDER CURTAIN

Load Estimate Form (10 cents) to the Air-Conditioning & Refrigeration Institute, 1346 Connecticut Ave., N.W., Washington, D.C. . . . Plastic floor tile is showing up with a new range of textural effects. Among the new products are Kentile's plank-style vinyl tile with a woodgrain finish; a cork flooring with a vinyl surface by Armstrong; a translucent vinyl tile by Robbins (shown below) which has the dimensional look of real marble.

(Continued on next page)



VINYL WITH MARBLE LOOK

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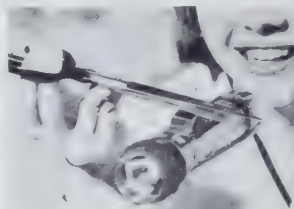
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HAGERSTOWN, MARYLAND

Write to Dept. HG-67 for your free decorating brochure.

H&G's Newsletter

(Continued from page 13)

New flashlight by Eveready with a built-in magnet is convenient to illuminate repair work on fuse boxes, home appli-



MAGNETIC FLASHLIGHT

ances, auto fenders, etc. The magnet, mounted in flashlight switch plate, has an average pull of 15 pounds....A mending material of steel and plastic that can be molded like clay and acquires great strength as it hardens is now avail-

able in a home kit containing powder and resin-hardener. The plastic steel dries in two hours, will patch up wood, metal, glass, concrete, plastic. Devcon Corp., Danvers, Mass....A device being marketed by Electrolux Corp. (500 Fifth Ave., New York, N.Y.) transforms their new automatic vacuum cleaner into a power tool. The rotating attachment accommodates parts that use the cleaner's air power for drilling, sawing, waxing, sanding or polishing....

Antiseptic baby

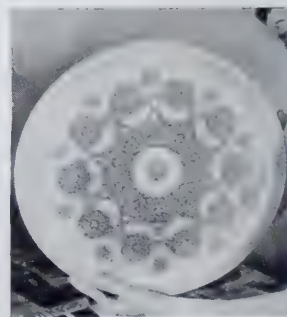
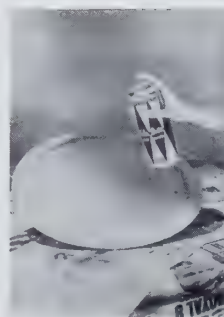
blankets are being put out by Cone Mills (1440 Broadway, New York, N.Y.). Once off the loom, the blankets are sterilized and treated with a germ repellent that will last through repeated washings....

Spray enamels now come in cans with an alternate nozzle for spatter paint-



POWER TOOL

ing. When the nozzle gets full pressure, a fine, speckled pattern emerges; a lighter touch produces a strong confetti effect. Enamels are available in 25 colors including metallic tones, in 16-ounce cans. Martin Senour Co., 2500 So. Senour Ave., Chicago, Ill. For further information on these items, address inquiries to the manufacturer.



SPRAY ENAMEL: NEW EFFECTS

H & G's GAMBIT

JUNE, 1957



A section on the arts in the home



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To your guests it is a lovely carpet; as rich and beautiful as the day it was installed.

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Genuine OZITE carpet cushion — silent servant of beautiful carpeting . . . unseen in operation . . . unmatched in excellence.

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square yard
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GAMBIT

Bookshelf

COME, COME

From his unfortunate apocalyptic carouse in *The Fable*, William Faulkner, who is nothing if not nimble, has skipped back to Mississippi for another look at the depraved home folks of dear old Yoknapatawpha County. *The Town* (Random House, \$3.95) is the second novel of a trilogy (*The Hamlet* comes first) that investigates the rapacious Snopes family and prosecutes the investigation, you may be sure, to the last adjective.

Flem Snopes, who is unappealing even by the palsied standards of Mr. Faulkner's town of Jefferson, is the central figure of *The Town*, or might be called so if Mr. Faulkner's literary maze had a center and if he let you tear away the blinders of his tortured prose to find it. Flem insinuates himself into the consciousness of Jefferson when the dashing Mayor De Spain, spurred to adulterous purpose, makes him superintendent of the power plant. By a combination of larceny, acquiescent cuckoldry and blackmail Flem becomes a big man; he uses his influence to inflict on the community a succession of other Snopes equally disagreeable and not so smart. This process by which a grasping, conniving, miserable tribe of hill billies might take over a town from their betters Mr. Faulkner calls "Snopesism," and we are justified, I think, in inferring that he regards "Snopesism" as a current plague upon our society. So much for the broad outline of his story; certainly it is a thesis worth arguing and one which, in the illumination of acute observation and lucid exposition, might have given us something to ponder or, at least, that would have amused us.

But Mr. Faulkner is never content to give us the facts; at all cost he must exhibit that quality which his admirers, indifferent to precise definition, label "intensity." Hence, we must watch Flem Snopes day and night through the eyes of three other characters—Charles Mallison, Gavin Stevens and V. K. Ratliff—to see what is happening to Flem, what effect Flem is having on a host of other characters and what the act of watching does to Mallison, Stevens and Ratliff. Needless to say, this makes for a pretty complicated reading of what, stripped of its verbiage, its exaggerated emotions, its invented psychology, is a simple story of not exceptionally interesting people. Indeed, Mr. Faulkner is not above tossing in ancient blackface com-

Books J. H. D.

TV John Sharnik

Music Roland Gelatt

Verse Ogden Nash

Q. & A. Felicia Marie Sterling

Art Emily Genauer

Letter from Paris

WILLIAM FAULKNER

edy wheezes that involve jumping out of bedroom windows and exhortations to feet to do their duty. In the concluding episode a Jicarilla Apache branch of Snopes is tagged like luggage and shipped about the country by railroad! Come, come, Mr. Faulkner, surely a Nobel Prize winner cannot ignore what is *infra dig*.

It strikes me that you are entitled to hold an abiding suspicion of authors who resort to obvious tricks of style, repeating them endlessly, and who insist on typographical eccentricities. Mr. Faulkner, for example, worries about apostrophes; in his prose "don't" becomes "dont." What does it gain him? And hasn't (or should I say hasn't?) a serious novelist weightier problems on his mind than the policing of a type setter?

One of his most annoying tricks is the use of a series of verbs to describe a single action. Patently, his defense would be that actions are too complicated for a single word, and it would be a good defense if he confined his argument to significant actions crucial to his scene, his character or his story. But De Spain, to cite just one of the scores of instances, "should have warned, alerted, sprung us into frantic concord." Adjectival multiplicity enchants him, too. A thing is "humorous, quizzical." Most offensive is his repetition several times in two or three pages of "I said—all right: cried," a singularly awkward, not to say embarrassing, conceit even for Mr. Faulkner. And he still has not learned the meaning of "immolate" though Gilbert Highet, writing in Harper's Magazine three years ago, chided him. If I were as fond of the word "accrete" as Mr. Faulkner seems to be, I should bone up on its meaning, too.

With suitable deference to the Nobel Prize, could it possibly be that we have been distracted by flimflam? When asked how he would refute the argument that an object does not exist without an eye to see it, the great Samuel Johnson delivered a mighty kick against a large rock. "I refute it thus, sir," he said. The principal objection to Mr. Faulkner's weird world is equally simple: things just aren't so. The late George Santayana, writing to a friend, said he was sure it would take two readings to untangle all the subtleties in a Faulkner book but would not be worth his time.

Nor mine, either. I say—all right: cry it. J. H. D.



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Home Screen

THE NAME GAME AND

By John Sharnik

Everybody—well, everybody who cares—keeps talking about television's voracious appetite, its constant demand for new scripts, new routines, new program formats. How can TV maintain decent standards of production when the rate of consumption is so high? A very good question, but what about the titles for all these new shows? That's what's worrying me. How in the world can the medium hope to keep up the flow of new titles which this torrential output of new programs requires?

Unlike a dramatic script, don't forget, a title really *has* to be new. You can squeeze through by swiping last week's plot and changing the gunfighter to an advertising agency executive, the earnest young ranch-hand to a copywriter, and the frontier-town saloon set to a Madison Avenue reception room. But you can't call it *Gunsmoke*.

Drought, 1957

New scripts, new shows keep pouring out, but there are already some disturbing signs that the title wellspring is drying up. Television apparently has already run through the available supply of words; it is now reduced to designating shows by people's names and even by number. Steve Allen, an inventive sort of fellow in most respects, came up with a new show last season, but with nothing more original in the way of titles than *The Steve Allen Show*. Eddie Fisher and George Gobel have a new show coming up *next* season. Title, naturally: *The Fisher-Gobel Show*. Perry Como has *The Perry Como Show*. Joseph Cotten has *The Joseph Cotten Show*. Tennessee Ernie Ford and his sponsor, the Ford Motor Company, have *The Ford Show*, which you can't quite pin down on either of the principals—a clear evasion of responsibility.

I realize what these people were up against, but I wonder if they've thought things through. How would they like it if publishers adopted the same methods? The next novel by a leading author would be brought out as *The Ernest Hemingway Book* or *The Frances Parkinson Keyes Book*, a dreary state of affairs.

As for the numbers game, I guess you can blame it on *Studio One*. As producers were quick to notice, the numerical title has a certain cryptic allure to it. It manages to suggest at once the diverse excitements of the laboratory and the parimutuel board without living up to either. First we got *Music '55*, which was no very special kind of music. That set a precedent for *Bandwagon '56*, which might have been about music but turned out to be a political program. We still have *Camera 3* and *Playhouse 90*. The latter represents an advance of 30 minutes of air time and 34 title points over *Playwrights 56*, which I thought was a huge cartel of dramatists but turned out to be just a word with a calendar figure added to it.

If things keep going this way, the networks can scrap all their office typewriters in favor of calculators, and the daily policy-racket payoff will be based on the TV program listings instead of the Federal Reserve deposits.

Panic

The situation, you've got to understand, has grown out of desperate circumstances. Even under ideal, open-market conditions, finding the right title for a show is a delicate undertaking. To begin with, it ought to identify the subject matter to some degree. *Medical Horizons*, for example, has a nice lilt to it, but you wouldn't want to use it to bring on Liberace or Lawrence Welk.

Another point. The title has to engage the viewer's attention, make him want to watch what comes after it. This often means that you've got to *disguise* the nature of the program, but you can't actually be dishonest about it. Most titles you can think of turn out to be already in use, or to have been used some time in the past, often for an entirely different kind of show. Program planners have gone home with a sense of achievement after a day of filling sheets of paper with original and imaginative titles; they have returned in the morning to discover that every single one of their best ideas had already been imagined by original thinkers at some other network.

This explains why so many

THE NUMBERS RACKET

shows wind up with the star's name for a title. When Steve Allen decides to call his work *The Steve Allen Show*, at least he can be pretty sure that Ed Sullivan hasn't got that one tied up.

Some producers try to add a touch of creativeness to this device by using the name of the program's fictional hero instead of the star's real one. That accounts for *Stanley*, a recent series that many viewers could not otherwise account for. Carry this one a step further—a distance covered by an interjection and an exclamation point—and you've got the exclamatory title, usually associated with situation comedy series about the light-hearted misadventures of a pretty girl. *Really, Celeste!* was about the first in this genre. Then came *Hey, Jeannie!* and *Oh! Susanna*. From the critics' viewpoint, these shows have one outstanding virtue in common: any one of them can be reviewed in full merely by reading the title in the proper tone of voice.

The exclamation point may well turn out to be this year's most significant contribution to the art of title-creating. Its vast potential was demonstrated when *Tonight*

was expanded into *Tonight!*—a marvelously simple gesture signifying the replacement of one star with another, a complete turnover of supporting cast, and a total revision of program content. Now, I suppose, Dave Garroway and his company are holding their breaths against the day somebody upstairs decides to punctuate *Today*.

I don't know where we go from here, but there may be an omen in one recent event: we just escaped a title that would have dropped all words, names and punctuation in favor of absolutely pure arithmetic. It involved a show to be called 57—a set-up for the Heinz pickle people, except that next year it was to be called 58, then 59 and so on.

"Think of the possibilities!" said the man who proposed it. "There's a title that can't ever go out of date. It'll always sound topical—right up to the minute!"

The producer took a look at the first sample script. "Forget about 58 and 59," he said sourly. "You could call this show *January Twenty-third*, and I'll guarantee it'd never outgrow the title."

END

TABLE TALK

The Pizza

*Look at itsy-bitsy Mitzi!
See her figure slim and ritzy!
She eats a
Pizza!
Greedy Mitzi!
She no longer itsy-bitsy!*

The Sweetbread

*That sweetbread gazing up at me
Is not what it purports to be.
Says Webster in one paragraph,
It is the pancreas of a calf.
Since it is neither sweet nor bread,
I think I'll take a bun instead.*

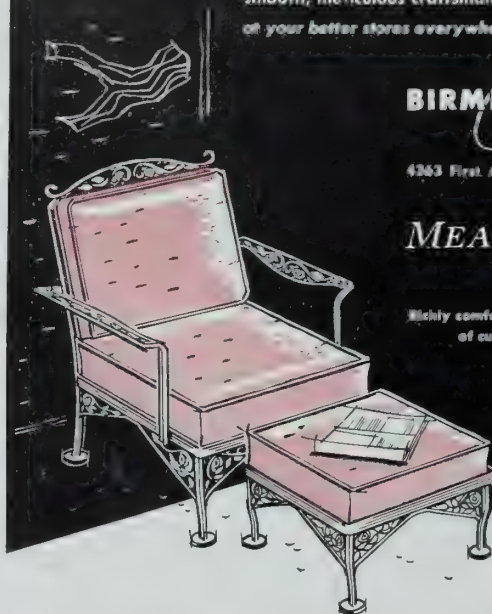
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THE PROPHET HONORED

At 75, Stravinsky has an assured place in music

By Roland Gelatt

Does anyone still believe that obscurity and poverty are the inevitable earthly rewards of great composers? In my youth this notion was diligently promoted by sentimental "music-appreciationists." I trust it has been laid to rest by now, for history indicates that composers have usually been well appreciated by their contemporaries—in terms both of renown and remuneration. Only two or three composers of the first rank can be said to have missed in their lifetime the wide approbation they deserved. Overbalancing these miscarriages of justice are the examples of Handel and Haydn, Beethoven and Brahms, Wagner and Debussy—who all enjoyed substantial success this side of heaven. I do not wish to imply that these composers' lives were carefree voyages without pain or problems. I wish merely to suggest that the gift of making great music may also bring fame and fortune.

At the peak

All this has particular relevance to Igor Stravinsky, who this month celebrates his 75th birthday. I think there can be no doubt that Mr. Stravinsky is the most eminent of living composers, the one musician of our day most worthy to enter the Temple of Muses inhabited by Bach, Beethoven, and Mozart. He also has enjoyed a fair share of mundane prosperity. Ever since a Paris audience vented its enthusiasm over his *Fire-Bird* ballet almost half a century ago, a Stravinsky première has been An Event. Not every work of his long and productive career has aroused comparable acclaim; Stravinsky has had his portion of failures, but they have never upset our high estimate of his total contribution.

What is more, Stravinsky has achieved this success without pandering to the marketplace: he does not repeat himself merely because a particular piece has tickled the public fancy; neither has he "gone Hollywood" or succumbed to press-agentry. As congratulatory letters and telegrams pour into his Southern California villa this month, Mr. Stravinsky can look with satisfaction on the way our supposedly materialistic age has seen fit to reward a dedicated musical creator.

One such reward can be found in the pages of the LP catalogue. Every important work by Stravinsky has been put on records, many under the composer's own direction in high fidelity sound. By means of this recorded documentation, one can now follow Stravinsky's varied, fertile life of music-making in its full course, from his early scores for the Russian Ballet down almost to his most recent composition, *Agon*, which is due to be played for the first time this fall. It is a tour I can recommend unreservedly. Let me function briefly as a Baedeker by indicating high spots to be encountered along the way.

Fame came early

Stravinsky emerged from his native Russia in 1910 as a protégé of Serge Diaghilev and achieved immediate fame with his score for *The Fire-Bird*, an extravagant, blazingly colored sequence of musical impressions, somewhat in the tradition of his teacher, Rimsky-Korsakov, but more modern and kinetic in style. It is odd to think that *The Fire-Bird's* début on discs occurred as long ago as 1916 (with Beecham conducting), even before the microphone entered the recording process, for this music demands the full resources of high fidelity engineering technique—as heard, for instance, in the 1956 performance directed by Hermann Scherchen (Westminster 7032). *Petrouchka*, Stravinsky's next ballet for Diaghilev, is a more original piece of music and more cohesive; it might be termed the musical quintessence of Old Russia, evoking as it does a milieu and culture that today seem almost as distant as the Egypt of Queen Nefertiti. Again, my vote would go to Scherchen (Westminster 7011) by reason of the amazingly detailed recording, but the performance by Ernest Ansermet and the Suisse Romande Orchestra (London LL 130) is almost as brilliantly recorded and costs considerably less.

The Rite of Spring, Stravinsky's last ballet in the barbaric, highly orchestrated, Russian style, represents the culmination of this idiom. The brand-new recording by Pierre Monteux (who conducted the première in 1913) and

(Continued on page 23)



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the Paris Conservatoire Orchestra (RCA Victor LM 2085) renders it as rousing as present-day electronic technology permits.

The years that followed the "Russian period" found Stravinsky experimenting with a number of different musical languages, yet speaking always in his own inimitable accent. Although a great fissure separates the massive orchestration of *The Rite of Spring* from, for instance, the spare music for seven instrumentalists of *The Soldier's Tale* composed five years later, both are endowed with the same order of melodic and rhythmic invention. *The Soldier's Tale* at first hearing may sound dry and astringent, but its own wry poetry inescapably reveals itself on closer acquaintance. It is available on records with or without a spoken text; I prefer it without, in the composer's own marvelously jaunty interpretation (Columbia ML 4964).

These years witnessed Stravinsky's first excursions into the neo-classic style—a way of making music that utilizes or evokes the compositions of earlier masters. In the ballet *Pulcinella* Stravinsky relied on melodic fragments by Pergolesi (an 18th century Italian composer) for his thematic foundation but reworked the material in a manner that is entirely Stravinskian. *Pulcinella* has a

vernal freshness which roguishly conjures up an Italy that never was—daintily formalized and songful. One recording of it towers above all others: the complete ballet performed by the Cleveland Orchestra under the composer's baton (Columbia ML 4830). Equally enchanting is the ballet *The Fairy's Kiss*, inspired by, and partially indebted to, the music of Tchaikovsky. In this masterpiece of deftly worked lyricism the Cleveland-Stravinsky combination (Columbia ML 5102) is again unbeatable.

Stravinsky composed work of greater austerity and musical complexity than these ballets; for instance, the *Symphony of Psalms*, a setting of three Psalms for chorus and orchestra, whose moving closing pages convey a repose unparalleled in contemporary music. Two recorded interpretations of this score, quite different in conception but both valid, are recommended: Stravinsky's (Columbia ML 4129) and Jascha Jorinstein's (Angel 35101). The recent *Mass* and *Cantata* extend this medieval, hieratic vein of Stravinsky's art. They stand at the furthest remove from "mood music" and require no little diligence on the listener's part, but the recordings (Epic LC 3231 and Columbia ML 4899, respectively) yield ample musical dividends. END

RECOMMENDED NEW RECORDINGS

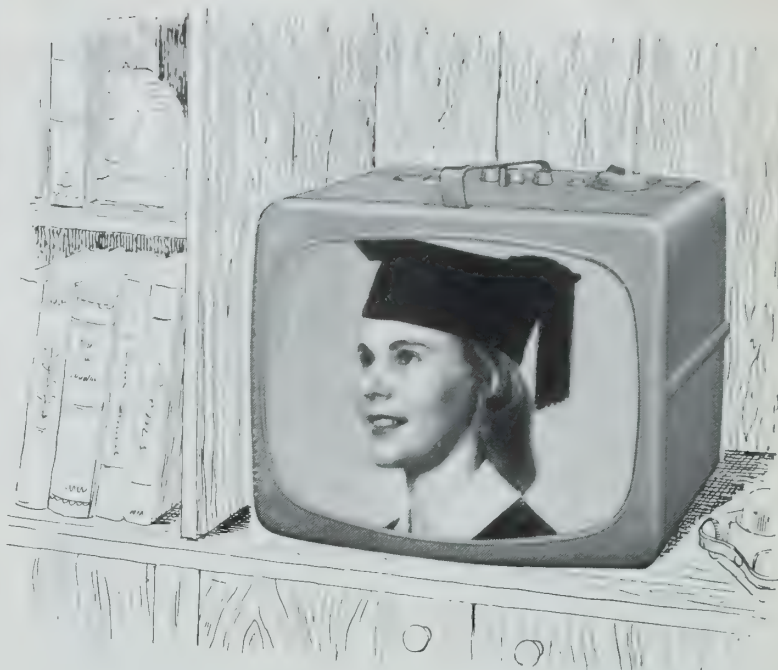
Beethoven: "Moonlight" and "Waldstein" Sonatas (Vladimir Horowitz, piano). Horowitz has been on extended leave from the concert platform for three years; but he continues to make recordings, and they demonstrate that his playing is as fabulous as ever. The "Moonlight" Sonata in this latest addition to the Horowitz repertoire is especially notable, with a delicately molded adagio and a cyclonic finale. (RCA Victor LM 2009)

Cornelius: The Barber of Bagdad (Elisabeth Schwarzkopf, Nicolai Gedda, Oskar Czerwenka; Philharmonia Orch., Erich Leinsdorf, cond.). A first recording of a little-known German comic opera, and one not likely to be bettered for a long time. The libretto comes from *The Arabian Nights*, the music from the same German Romantic soil that nurtured Mendelssohn and Schumann. They make an effective combination, perfect for summer listening. (Angel 3553)

De Los Angeles in Opera (Victoria de Los Angeles, soprano). The Spanish soprano is not always at her best here, but this recital is worth having if only for the extended scene from the last act of Verdi's *Otello* and the two *Bohème* arias, sung with rare vocal illumination. (RCA Victor LM 1920)

Liszt: Piano Concertos Nos. 1 and 2 (Andor Foldes, piano; Berlin Philharmonic Orch., Leopold Ludwig, cond.). These war-horses are usually "interpreted" to the hilt. Foldes and the Berliners play them straight, and in so doing manage to make them sound fresh and appealing. First-rate recording too. (Decca DL 9888)

Organ Music of Spain and Portugal (E. Power Biggs, organ). Another of Mr. Biggs' fascinating organ tours. The instruments in Iberian cathedrals are celebrated for their nasal, pungent trumpets that blare melodies forth in an eerie, unforgettable timbre. Biggs lets us hear them on a number of organs dating from the 18th and 19th centuries. I found the Variations by Antonio Valente especially effective, as played on a 1778 organ in Madrid's Royal Palace. (Columbia KL 5167)

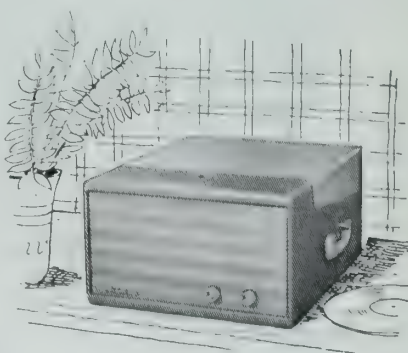


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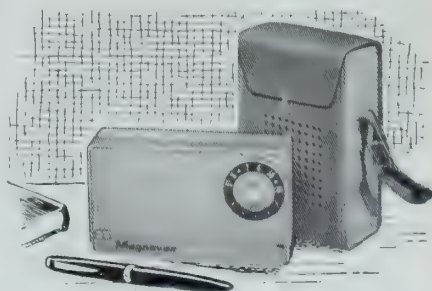
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Antiques

QUESTIONS &

This column is devoted to questions about old things.
Letters will be answered either on this page
or by mail. No attempt at evaluating antiques will be made.
One question to a letter, please.



I recently bought this old clock with a mahogany case, brass
feet, finials and handle. Can you tell me where it was made,
and its age? It has no marks. S.S.—Milburn, Oklahoma

You have a bell-top, bracket clock which is English, 18th
century, in appearance. Its style is late Chippendale and
may date any time after 1765.



The old pitcher I have sketched is 11" high with
blue-white glaze, geometric flower decoration.
Where was it made? C.H.B.—Washington, D. C.

The maker is Dunn Bennett & Co., Stafford-
shire, England. It dates about 1885.



Can you tell something about the period and
background of this what-not? It is black walnut
and hand carved. M.P.C.—Charlotte, No. Carolina

Your Victorian what-not dates from 1860-80.
The place of origin cannot be attributed;
the vogue was widespread.

ANSWERS

By Felicia Marie Sterling



What can you tell me about my oak chair, pictures enclosed?

N.B.D.—Washington, D.C.

A country piece of North German or Scandinavian origin, it is a type found in Wales, too. It dates from the second half of the 18th century and features the carved double vine twist on the front legs.



Please give me any information you can on my pitcher, sketch of mark enclosed.

G.M.F.—St. Petersburg, Fla.

Two firms, Jones & Walley and J. Walley, operated the Villa Pottery in Cobridge, England, between 1835 and 1865. Though Edward Walley is not registered, he probably was one of this family.



Can you tell from this mark how old my cake stand is and who made it?

I.H.—Pasadena, Calif.

It is impossible to tell the exact age, but it was made by Wilcox Silverplate Co., Meriden, Conn., incorporated in 1867.



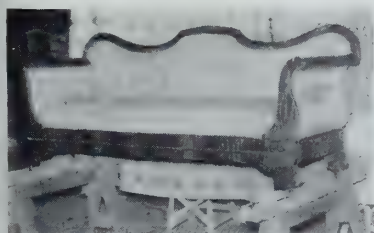
Has this chair any historical significance? It was given to me 40 years ago by an old Philadelphian. *M.M.T.—Baltimore, Md.*

Your chair has the lines and proportions of a Philadelphia cabinet maker's product, in the transition period from Queen Anne to Chippendale, 1755 to 1765.



I would like to know when this metal syrup pitcher was made. The inside is silver-plated. *C.H.McC.—Butler, Penna.*

The pitcher is electro-plated "white metal", made circa 1880 by the Meriden-Britannia Co., in Meriden, Connecticut.



I have restored this settee from which the top center piece was missing. What is the period and how should the center look?

C.P.M.—Beckley, West Va.

This is an 1840 period sofa and should have a fully rounded center, rising slightly higher than the curves at the ends.

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AN ORIENTAL TONIC

It was an event of my childhood when my mother brought out her pretty Japanese tea set for company. We assembled small fry found such delight in its pattern of ladies under parasols mincing across curved and willow-shaded bridges that we remained, briefly, on our good behavior. In those days the most cherished treasure in our local "museum" (the downstairs rooms of a Victorian house whose upper floors were used as the town library) was a suit of Japanese armor standing like a fierce and bristling sentry just inside the door. Arranged in glass cases close by was a fascinating collection of small pierced metal disks labeled "sword furniture" (years later I learned their proper name was *tsuba*) engraved and inlaid with landscapes so exquisite they struck us even then as most peculiar decoration indeed for the fittings of instruments of death.

Worlds apart

The tea parties in my mother's parlor were a long way from the isms-and-schisms sessions in artists' studios in which I sometimes find myself involved today. The fragile tea cups are a far cry from the latest paintings of the American avant-garde. But both bear witness to the warm response we in the West, operating on all levels from "artistic" housewives to creative artists of the greatest distinction, have always given to the ways and wares of the East, particularly Japan. Each generation has found in Japanese art, ornament and architecture either a delicious draft to its own taste, or a necessary antidote.

In no field of the arts, probably, has the influence of Japan been as direct, as revolutionary and as long-lasting as in painting. Certainly the course of modern art would have been very different if Degas, Van Gogh, Toulouse-Lautrec and Gauguin had not become enamored of the Japanese prints they came upon in Paris during the '70s and '80s. These were the prints known as *Ukiyoe*, or "Pictures of the Floating World." They dealt with the everyday life of Japan, the fashions, theatre, landscape, courtesans, picnics, festivals, street processions and domestic scenes. Printed in colors from wood blocks, they were cheap

enough to be readily available to a large public. In fact, it has been stated that the first of the prints came to Europe as wrappings for Japanese porcelains. But they were made by the greatest artists of Japan, among them Hokusai, Hiroshige, Sharaku, Harunobu, Utamaro and Kiyonaga. And when they came to the attention of the impressionist and post-impressionist painters, their impact was tremendous. For the first time the artists of Europe became aware of how they could simulate deep space in their compositions without employing the conventional perspective of traditional western art. They learned how effective sparsely used detail punctuating broad flat surfaces could be, how an air of spontaneity could be achieved by disposing figures diagonally across a picture surface, how a curving silhouette might as solidly convey a body's substance as the heavy conventional shading of the West, how fresh color could be when applied in flat, unshaded surfaces.

Whistler and Monet

So popular did the prints become in Paris that it is unlikely any artist remained unaware of them. Whistler did at least four canvases inspired by the Japanese, one of them a direct copy of a famous print by Kiyonaga. Van Gogh wrote to his brother Theo of his deep admiration of Japanese prints and used as the subject of one of his most famous portraits a Japanese print-seller in Paris; he even incorporated some of the prints in the background. Monet did a handsome full-length portrait of his wife dressed in a red Japanese kimono and surrounded by Japanese fans.

But it was not artists alone who were fascinated by Japanese prints. Books on Japan illustrated by Japanese prints began to be published. One appeared in America as early as 1856; it described Commodore Perry's expedition to the China Sea and Japan in 1852 to 1856. American art lovers began to assemble the great collections which are now the pride of the Boston Museum of Fine Arts, the Fogg Museum in Cambridge, museums in Worcester, Springfield, Hartford, the Art Institute of Chicago. In Chicago interest in Japanese prints rose to fever pitch;

FOR LISTLESS WESTERN PAINTERS

By Emily Genauer

businessmen traded them back and forth, competed for the latest shipments, and sent their own agents to Japan. The popular taste for Japanese prints did not subside until the lessons of Japanese art had been learned and painters early in the 20th century began to turn to the arts of primitive Africa, pre-Columbian America, Persia and Byzantium.

The new interest

Now once again artists are showing the liveliest interest in the art of Japan, although not in *Ukiyoye* prints. It came about, partly, as a result of their having been exposed, during military service in the Orient, to Japanese art and architecture, and partly through the enormous success and considerable influence of two painters back home, Mark Tobey and Morris Graves. Both, logically enough, work in the Pacific Northwest region and both have looked to the

East for inspiration. Tobey's famed "white writing" pictures, in which line forms a cobweb as intricate as Oriental calligraphy, are essentially abstractions, but they convey with marvelous effectiveness such timeless and yet transitory phenomena as the sound of insects in summer grass or the dynamism of crowds hurrying along a city street. Graves' pictures are magically luminous images of birds in flight, or of pine trees in moonlight standing as delicately as twigs, yet as strong as mountains. The work of both men is oddly metaphysical, intensely concentrated, enormously refined, in the great tradition of Japan's classical art (as opposed to her popular art, the "Prints of the Floating World"). To a great many young American artists Graves' and Tobey's paintings proved a revelation. They were beginning to be fed up with cold and lifeless geometrical abstraction. They also

were growing increasingly aware that scrapping all the rules of picture-making in favor of eye-catching accidental effects could eventually lead only to meaningless decoration. Now they saw that art could be austere disciplined without being cold, natural without being naturalistic, intuitive without being thoughtless. Their interest became increasingly sharpened, and they turned to the surprising wealth of Oriental art in museums all over America for fresh ideas.

Taste restored

It is not likely that the influence of what they found will be as sweeping as was the influence of the *Ukiyoye* prints on the 19th century impressionists. The forces at work in the world of art today are fortunately too numerous and complex to send our artists off in any single direction. But, except for a few painters who as a result

of exposure to Oriental art have come up with a calligraphic style in which broad black brushstrokes zig-zag across empty white space and some others who learned only to make their pictures big (in the traditional Japanese house, remember, there is no furniture to obstruct the view of a handsome panel or screen), the influence has been a salutary one. It has helped to restore taste, control and sensibility to American art after a period when they were in short supply. It has taught our artists that the most transient poetic image, a small fierce bird balanced high on a wind-whipped tree, a tiny horse galloping across empty space, a beggar-priest on a cliff laughing derisively at the populace below, a crowd of pompous courtiers rushing gleefully as small boys to a great fire, can express profound observations on human nature, deep emotions and eternal truths.

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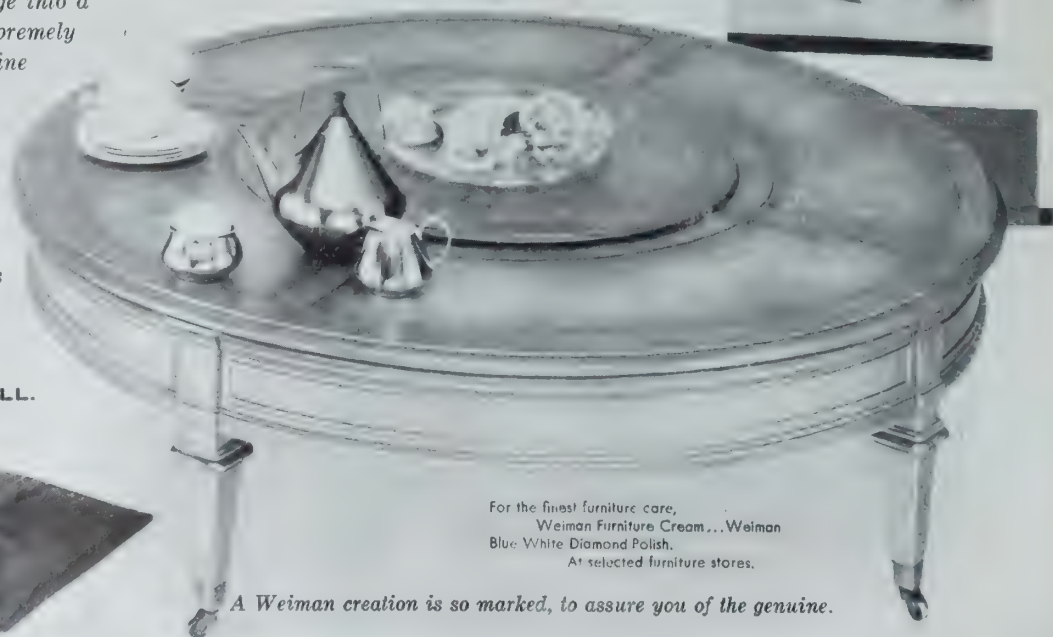
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Letter from Paris

Prepared by the Editors of

MAISON & JARDIN

When a Frenchman tells you that he has bought a piece of property on "The Coast," he doesn't have to explain that he refers to the Côte d'Azur, whose post-war boom can be compared to Florida's. He does not say "the Riviera" because, properly speaking that means only the section between Nice and the Italian frontier. The post-war development, more inclusive, starts a little east of Marseilles and takes in all the accessible hinterland.

The Côte has a curious story. In the latter years of the 19th century it was discovered as a winter resort. Queen Victoria spent a couple of winters at Grasse; Edward VII, as Prince of Wales, took a great liking to Cannes. Wealthy Britons followed these august examples and, in the course of fleeing their own winter fogs, had the discernment to buy up and develop the region's best sites.

After the first World War the Côte dozed a bit, but it awakened with a start in 1921 when the expatriate American multi-millionaire Frank Jay Gould sensed its virtues as a summer resort. His fabulous hotels at Nice and Juan-les-Pins reversed the role of this Mediterranean region. Now the season opens at Easter and closes in October.

Promotion of the Côte was advanced by a group of international socialites gathered around American-born Elsie de Wolfe Mendl. In the years of the great Boom, they colonized the deserted peninsula of the Cap d'Antibes, between Nice and Cannes. The spectacular swimming pool of the Eden Roc Club, at the end of the cape, wanders in and out of the smart-set novels of the period like a leitmotif, synonym for luxurious high-jinks. The wealthy French bourgeois, deserting the uncertain climates of Biarritz and Deauville, also bought property there.

During World War II refugees from the North of France, preferring to be occupied by Italians, jam-packed the Côte. Since the war a new invasion has resulted from the kindly French laws on summer holidays. In this happy land the poorest factory hand or servant girl has legal right to three weeks summer vacation; a full month is the rule in commerce and trade; and five weeks are the plum for long-term employees. In July and August the tidal wave of these vacationers pours on the hotels,

boarding-houses, apartments and camping grounds of the Côte. Some of the results are not especially attractive, and the well-to-do families have taken refuge on the capes, within walled estates, or in the canyons and cliffs above.

Each migration has brought its own architectural fads and fancies, and it is probably easier on the Côte than anywhere to date a house by its style.

Nice was an Italian city until its final annexation to France in 1860, and most old houses of the area are definitely North Italian with stucco gingerbread on all available surfaces. West of Nice we are in Provence, with vestiges of many epochs in its little towns and with farmhouses distinguished by fine masonry in simplified 18th century style. Alas, it was only recently that the value of this native Provençal style was appreciated.

The British estate-owners of the early 1900s imagined they were again in Florence. They built Tuscan villas with fragments of antique stone carvings in dark red stucco walls and planted cypress trees all around. But the burnt umber of the Italian landscape really does not fit where the natural rock is silver colored or silver stained with ochre. The pseudo-Florentine villas are handsome in themselves but today look dated, and somewhat forlorn.

The constructions of the next period, the 1930s, vary widely with the taste of the owners and the architects, but at least one series of very beautiful houses results from the talent of an American graduate of the Beaux Arts, Barry Dierks, and his British associate, Eric Sawyer. Dierks settled in Cannes, and when foreigners were forbidden to practice architecture in France, a special decree of exemption was signed in his favor. He built houses for Lady Rothermere, Mrs. Reginald Fellowes, Comtesse Jean de Polignac, Mr. Paul-Louis Weiller and Mr. Duncan Orr Lewis. In Cannes, and for houses with sea frontage, he used rectangular volumes with a simplification of Palladian details, the color pattern given by pure white stucco walls, green shutters, and roofs of a local pinkish tile. For properties inland, where the structure is seen among the pine woods and silver-colored cliffs, he experimented with a neo-Provençal style; into the severe ancient

farmhouse design of the region he introduced the loggias necessary to the modern pattern of outdoor living, but he retained the roof known as "genoise," a triple tier of curved roof-tiles constructed as a cornice joining intimately the masses of roof and of wall.

The interiors of most of Dierks' houses were done in collaboration with the Paris house of Jansen; 20 years later they are still models for convenient arrangements of closets, pantries, and bathrooms. Some of the furnishings, however, such as the Coromandel screens and baroque mirrors painted white, seem distinctly of their decade.

Post-war construction, to meet a demand for flats rather than houses, has consisted mainly of tearing down old-fashioned hotels and mansions on the main streets and replacing them with apartment buildings six or seven stories high. The universal design features wide balconies on every floor, of cantilever construction and therefore without supporting pillars; the façade is a series of broad horizontal strokes. It is all very slick and modern. In theory the balconies are to be used for breakfast or for relaxation, but since the buildings face on busy streets, one wonders how useful they really are, other than to give necessary shade to the broad plate-glass windows.

Of course, some private home building continues, principally on inland sites. A long illness has slowed Dierks since the war, and his laurels seem to have fallen on the brow of a young Nice architect, André Svetchine, who is just finishing important houses for the great Paris art-dealer Monsieur Maeght, for Edward Molyneux, who has retired from the Paris couture to an old flower farm at Biot, and for Christian Dior, who is building a mansion for his eventual retirement at La Colle Noire. Svetchine has carried further than Dierks the research for a neo-Provençal style. He adapts proportions and details—among them old rafters and doors—from the ancient towns of the region. He also uses the "genoise" roof and has developed interesting variants of stone and stucco surfaces.

Some coast villages were perched on high hilltops in the Middle Ages (or earlier) for defense against raiders from Africa, and fell into ruin during the 18th century. These recently have come to life again as colonies of artists and artisans. Vence, Eze, Biot and Roquebrune have been completely resuscitated in this way. Some of the effect is artsy-craftsy, but it is

pleasant to visit the labyrinthine streets and see activity again inside the fine mediaeval vaults.

There are few private houses of contemporary style on the Riviera, and most of them leave much to be desired. But on a special stretch of the Côte, the treeless and windswept Esterel, a series of successful modern seaside houses has been built by a Marseilles architect, Florent Margarithis. The glassy expanses dear to American modern had to be abandoned because of the glare. Margarithis replaces them with light-breaks of curved Provençal tiles. (Add a new word to your architectural lexicon; these tile screens are called "claustrats.") He uses one or more exterior walls entirely covered by enameled tiles from Vallauris, not so much for decorative color as to protect the façade from the mistral sweeping salt mists in from the sea. Since the usual plants do not grow on the red porphyry rocks of the Esterel coast, these new houses are surrounded by "Mexican" gardens of cactus, which have more variety and color than one might imagine.

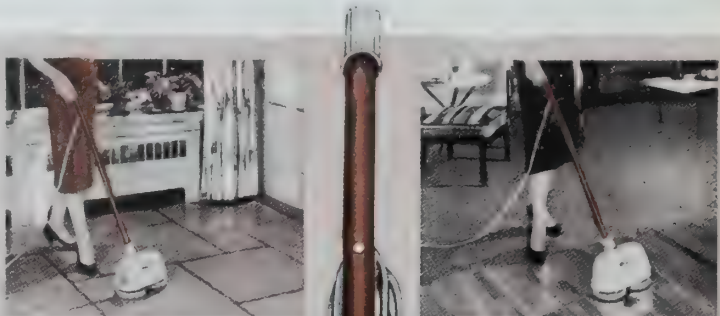
Apart from tourism, the principal industry of the Côte is flower growing. Every day of the year the "Flower Train" starts at Menton, picks up truckloads of reed cases of cut flowers at Nice, Antibes, Cannes, Hyères and rushes them to the markets of the North.

The flower year starts in January with cargos of golden mimosa; then come the anemones, the ranunculus, anthemis, tulips, violets, stocks, calendulas, peonies, roses, lilies, on into autumn's chrysanthemums. In all seasons carnations swell the volume.

Surprisingly enough, this great industry does not stain the countryside with color. The flowers are cut mostly in the bud, and certain varieties are grown under great rectangles of lath or straw mats to protect them from winter rain or summer sun. There is an exception: in the protected inner valleys of the Esterel, planted to mimosa trees, a great cloth of gold seems spread out in late winter and early spring.

In addition to the cut-flower trade, which extends the entire length of the Côte, a highly specialized industry is centered at Grasse. Flowers are raised, by the ton, solely for the extraction of the precious oils used in perfume making; almost all of today's non-synthetic perfumes derive their essential oils from Grasse. The principal species are jasmine, rose, wallflower, violet, bergamot, (Continued on next page)

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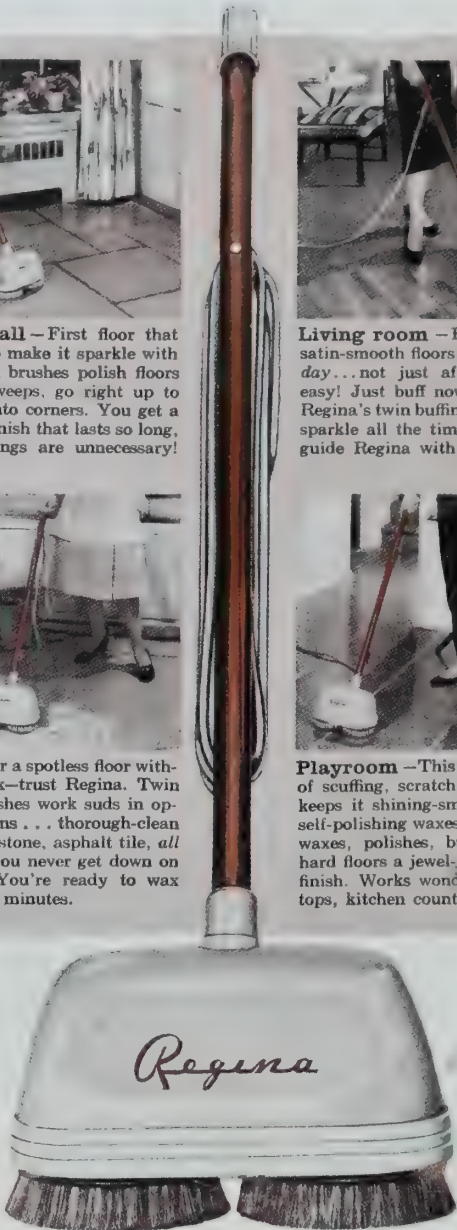
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PARIS LETTER

(Continued)

raised in terraced farms that climb the mountains near Grasse. On the high plateaus where nothing else will grow, lavender blooms by the square mile. The harvest times are holidays of activity and perfume.

Every flower will grow on the Côte, perhaps all too easily, and the traveler is sometimes annoyed to see flourishing in hedgerows or cliffs the expensive plant that has curled up and died in his Ile de France garden. If people of the region have a great love for flowers and raise them wherever possible, they have not shown great discrimination in the choice of colors. The eye is frequently jarred to see magenta bougainvillea, scarlet geraniums and pink roses scrambled merrily along the same wall.

Fortunately a reaction has set in among the more sophisticated gardeners, of whom the best known is Viscomte Charles de Noailles. His exquisite small garden at Grasse is fitting for the president of the French Société des Amateurs des Jardins. His is principally a garden for winter and spring; he specializes in tree peonies, iris and camellias.

A group of fine gardens has been designed by Russell Page, an Englishman associated with the seed firm of Vilmorin. Page makes great use of gray and silver-leaved plants, many of which are Mediterranean, and look well near the omnipresent olive trees which Page conserves carefully to work into the design of his gardens. He believes in blue and yellow gardens in this region, with red only as a rare accent.

Present-day gardeners feel that a few cypress trees go a long way. As we have said it was the pseudo-Florentine villa of 50 years ago that started excessive use of cypress on the Côte. Never more than four were planted in front of the old Provençal houses, for the very practical purpose of providing timber to replace the rafters every 60 years. The live oak and various eucalyptus do well and look well. Mimosas and Judas trees, regional natives, have also been developed in fine varieties.

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COSTA BRAVA

*A soothing vacation where**your dollar**turns back the clock**awaits you on Spain's**Mediterranean shore*

By James A. Beard

Beating the crowds to a new place where the climate is ingratiating, the people pleasantly different, the living reasonable, the food tempting and the scenery compelling is among the fascinations of travel. Spain's Costa Brava, the 110-mile stretch of beach and rugged cliffs along the Mediterranean, is such a haven, soothing to the world weary, exciting to the beginner on his first venture into foreign lands.

To speak of the Costa Brava as "new" is permissible, of course, only in relation to the great post World War II travel boom. The ancient Greeks knew it (at Ampurias one may still see the ruins of a Greek colony) and the Phoenicians. The British and the French long have been going there in the season, which extends generally from April through October, and since 1924 fashionable and extremely well-to-do Spaniards have gathered at the planned resort town of S'Agaró. Author Robert Ruark and bandleader Artie Shaw have found respite from their cares on the Costa Brava and have homes there. Surrealist painter Salvador Dali has the unique house you would expect of him at Port Lligat near Cadaqués. Countless hundreds of the 200,000 Americans who, with 2,500,000 other nationals, visited Spain last year found their way to the Costa Brava, and most of the coast's 115 hotels at its 36 towns and villages have been built since 1950. But despite the lures of wine at 13 cents a liter, brandy at 75

cents a fifth, more than passable room and board for as little as \$2 a day and good hotel accommodations (American plan) at around \$4, the Costa Brava still is unspoiled.

Stretching from Barcelona to the French border, the "Rugged Coast" or "Wild Coast" (take your choice) is isolated without being remote, uncrowded without being dull. Rugged cliffs shelter sandy beaches. At dawn and dusk the harbors of the fishing villages are filled with multi-colored boats. Fishing and skin diving are superb.

I sought the Costa Brava as a hideaway. All summer I stayed in a red-roofed villa (and so can you for a fairly modest rent), swam in the incomparable waters of the Mediterranean, feasted on *langouste*, shrimp and Spanish wines, attended fiestas, danced in the streets, listened to haunting Catalan music, explored ruins, walked through woodlands scented with pine and rosemary—and now I vow that I shall return.

When you leave for the Costa Brava from New York, *Iberia* transports you in about 11 hours to Madrid, and in two more hours to Barcelona, which is the portal to the seacoast. Suppose you linger a day or two at Barcelona's Ritz Hotel, one of my favorites in all Europe. It is small, with Old World dignity. You will dine exceedingly well on fine steak *au poivre* and delicate veal dishes, both scarce in this part of Spain. The *hors d'œuvre*, featuring the

local *charcuterie*, are exceptionally good, and the fish, salads and vegetables are fresh. The wine list is good and if you glance down to the bottom of the page in very fine type you will find the local wine—selling at the unbelievable price of about 12c per bottle!

Warning: shopping in Barcelona is conducive to reckless spending. Shops of shirtmakers such as Bel and Company and tailors such as Llobet lure you along the famous Paseo de Gracia. Women, of course, can't resist Balenciaga's. Other temptations are the handmade leather goods, embroidered linens, and the fine jewelry fashioned by Spanish goldsmiths and, along the streets near the cathedral, the antique shops.

A stroll down the tree-lined promenade, the Ramblas, leads you to the waterfront. Almost at the end, a left turn takes you into a small side street, narrow and crowded. Here in a most unlikely spot is one of Spain's famous restaurants, Los Caracoles. A great spit with chickens roasting to a delicate brown projects over the sidewalk. Spilling into the street are tables where the patrons sit consuming the spitted chickens, snails—a specialty here, as the name Los Caracoles suggests—and all sorts of local seafood, *homard*, *langouste*, winkles, mussels, shrimp. As I sat in the street at Los Caracoles happily devouring my share, I was engulfed in a flow of shoppers, tourists, and peddlers, some of whom paused at my

table to inspect what I was eating. A roving candid photographer, a one-time French pugilist, was snapping pictures and rushing away to print them before the diners finished eating.

Besides good food and tempting shops, Barcelona has interesting architectural contrasts, ranging from the beautiful old cathedral to extreme examples of modern apartment design.

Now on to the Costa Brava. A main rail line proceeds from Barcelona northeast to the French border, stopping at Caldas near the heart of the Costa Brava. From Caldas you take a bus or taxi to the nearby coast. I would choose either San Feliú de Guixols or Palamós, where Ruark's home is, for a lengthy stay. They are the largest towns on the coast, though not much more than overgrown villages, and both are busy cork ports with good shopping districts and accommodations. Transportation to nearby villages and beaches is available.

Plans are underway for a car rental service in Barcelona, and by summer you may be able to tour all the Costa Brava by auto. If you do, I suggest you take the main highway from Barcelona to Gerona, and turn off toward the coast through Llagostera. If you are adventurous, go by the coast road, but be forewarned that it is narrow, twisting and scary.

Between Llagostera and San Feliú the auto road crosses and recrosses the tracks of one of the

(Continued on page 123)

CADAQUÉS, A GLISTENING TOWN OF THE CATALONIAN COAST

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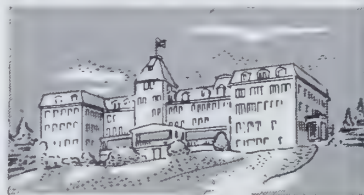
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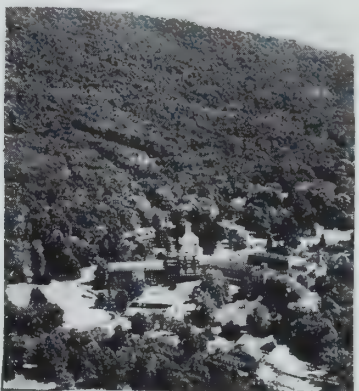


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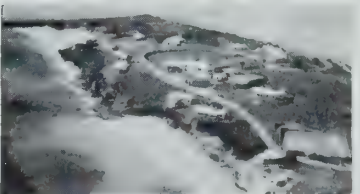
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SPAIN REVEALED

We are in the customs house at the Spanish frontier. If one of those sad and aloof officials with the fastidious white gloves ignores our cases and, instead, asks us to declare our intellectual luggage, what are we to say? What preconceptions have we about Spain? Where did we get them? From what books? It is a matter on which Spaniards are very sensitive.

We can try the "great classic" gambit, of course, and say we have read, or at any rate heard of *Don Quixote*. He may not approve of that. Spaniards live by disagreement. He may be one of those who think that *Don Quixote* is "the book that destroyed the soul of a nation." What other Spanish books? he may ask. Thirty years ago when I first went to Spain I would have had to answer "None." "All right—but by foreign authors?" he may persist. A safe answer is "Hemingway." He is a good reporter of people. He has written the classical foreign book on bullfighting and is responsible, more than any other writer, for this new *snobisme* among foreigners, at the moment when Spaniards think the bullfight is becoming decadent. Spaniards are annoyed by Hemingway's wistful sentimentalities about sex, and they smile at his misuse of their huge repertory of obscene oaths. One has to be born in a country in order to swear with authority. The customs officer will shrug with despair if we say we have seen *Carmen*. He will allow us, after making a heavy allowance for French romanticism, to read classics like Théophile Gautier's *Voyage en Espagne*. He respects George Borrow, that fanatical Bible peddler, for the Spaniard also is a fanatic when he is roused. What the customs officer is waiting for are signs of seriousness in us. Have we read Havelock Ellis' *The Soul of Spain*? Have we read two books by one who is probably the greatest foreign authority on the country: Gerald Brenan's *The Spanish Labyrinth* and *The Literature of the Spanish People*? And—the officer might whisper—have we read Trotsky's amusing and penetrating account of how he once tried to get into Barcelona and was at once taken up by the police?

We are now beginning to make a good impression. We have read George Santayana's autobiography, *Persons and Places*, and remember his intimate account of the sad, bourgeois life in Avila.

We shall look out by one of the gates of that superb walled town, standing white against the Sierra de Gredos, and we shall see the rock wilderness and steppe of Castile. Here is the home of the Castilian spirit at its greatest. This is the land that produced the men who saved Europe from Islam, who became the conquistadors of the New World, who led the counter-Reformation, who committed national suicide by establishing the Inquisition, saw the religious genius of Loyola and Santa Teresa, the abominations of Torquemada, and listened to the mystical poets. Why were these men and women what they were? Are they like that still? There is a book that will tell us about their character: Ramon Menendez Pidal's *The Spaniards in Their History*; and, comparing them with the French and English and explaining to us the tricky question of Spanish pride and the sense of honor, there is Salvador de Madariaga's *Englishmen, Frenchmen and Spaniards*. And if the austere moon landscape of Castile captivates us more than the prairies, the olive groves, the vines of Andalusia, we shall turn to Unamuno's long essay which evokes the spirit and history of that steppe. Unamuno preaches a sermon on it. He was always preaching in a kind of dramatic agony. If it is too early to face the preachers, then we can turn to the essays of that simple and exquisite essayist Azorin, who has described the villages, the people, the small happenings of the last 50 years in a prose that is as limpid as the Castilian sky in the spring. If I had to learn Spanish again I would begin with Azorin. As it was, I began with Unamuno's *The Tragic Sense of Life*—a book that can change one's whole outlook on life and which expounds to the reader the strangest of all Spanish things—the obsession with death, the preoccupation with immortality.

At this, the customs officer may begin to protest. He will point out that Unamuno and Azorin, like the novelists Pérez de Ayala, Pio Baroja, Valle-Inclán, the playwright Benavente are either old or have lately died and that they belong to "the generation of '98," the liberal self-critical movement that transformed Spain before the Civil War. They tried to inject some salutary pessimism into Spanish exuberance. This is not popular nowadays. Baroja remains the most curious of them all. His flat, simple, almost plotless novels catch a huge range of ordinary

IN LITERATURE By V. S. Pritchett

people, the intelligent trapped in provincial towns, the wanderers, all the characters of the streets. Tersely he makes them vivid; quietly he disparages. He has written far too much, but his early books on the slums of Madrid are remarkable. He has a brilliant disciple in Camilo Cela, a young man who wrote a rich, grim book on post-war Madrid called *The Hive*. A novel called *El Jarama*—after the river near Madrid—by a young writer called Rafael Sanchez Ferlosio has a similar wandering, anecdotal preoccupation with place. In Baroja—Spain; in Cela—a city, in Ferlosio—a river.

Baroja is the successor to the one great Spanish novelist of the 19th century: Pérez Galdós, with his Balzacian pictures of Madrid in the corrupt society of the mid-19th century. We had a glimpse of his quality when *La de Bringas* (*The Spendthrift*) was translated some five years ago. It contained a sharp portrait of a silly, extravagant woman and her fantastic husband. He caught the foolish intriguing woman to the life. His most powerful novel, *Fortunato and Jacinta*, is very long, but it is far from certain that he is out of date in his picture of Spanish middle class life.

I read for pleasure, not for instruction (though sometimes it is a pleasure to be instructed) and I am not setting up as a guide to Spanish literature. I have dabbled. We all read Lorca's *Poems*, but that need not prevent us from jumping back into charming comedy like Alarcon's *Three Cornered Hat* from which de Falla's opera was made, or forward to a delicate modern novel like Carmen de la Forêt's *Nada*. (Most of the authors I have mentioned have been translated.) We learn about a country's intimate life from the novelists and especially of their way of thinking about it. But we need also new books like Julian Pitt-River's anthropological study, *Life in an Andalusian Village*, or Violet Alford's *The Singing of the Travels*, which examines with authority the regional dances of Spain and those little known festivals like the one at Alcoy where the battles of the Moors and Christians are, ritualistically, refought.

When I said earlier on that one might begin with Azorin's coin-like miniatures of Castilian life, I was letting the reader gently into Spain; whereas since Spain is a shock to the Western peoples, one ought to go first to the book that startles one with something

raw, carnal, stoical and indifferent in the Spanish spirit. Among the novelists, one ought to begin with the first picaresque novel: *The Life of Lazarillo de Tormes*. It was written in the 16th century and is no more than a long short story. It is the autobiography of a hungry boy who becomes a servant to a blind beggar, a miserly priest and a poor gentleman who thinks more of his clothes than his belly. I mention this book not only because it is simple, gripping and delightful in its adventure and its comic portraits, but because it is the first picaresque novel. We often use the word. The Spaniards invented it. For them it was the tale of the hungry and cunning man, and that tale lies behind the story of the Spanish achievement. Pizarro was a hungry man. But there is another reason for mentioning *Lazarillo*. When we look at Spanish literature as a whole the quality that stands out strongly is its realism. These people look at life without the protection of sentiment. They look at the nakedness of life without surprise; they see its bones; they see how it works. They expect nothing and are not dismayed. They develop a severe psychological perception. They are often brutal satirists; and even when, like Cervantes, they are gentle, they are unflinching and never bamboozled by the rosy view of human nature. In many realistic writers of other nations, in Zola, for example, the squalor and brutality are partly obsessional, a sort of inverted idealism. This is not. I would generally say, true of the Spaniards who are realistic about the body, sexual love, hunger, cunning, fighting, illness and death in the manner of people who, by nature, have no veil before their eyes. "So and so is a rogue," I once said to a Spanish friend. "Yes," he replied. "He is very intelligent." My moral statement was countered by a detached and passive observation of the psychological skeleton within the man.

On the whole it is best to read Spanish books in Spain, simply because many Spanish writers, like some wines, do not travel well. Spain only half belongs to the West. It is as much Arab as European, fundamentally. Spanish interests are narrow but intense and have been left outside those of the great modern centers of life. Individualism is the strongest Spanish characteristic, but it is anarchic and egotistical, and a large number of the characters in Spanish novels and plays will

(Continued on page 125)

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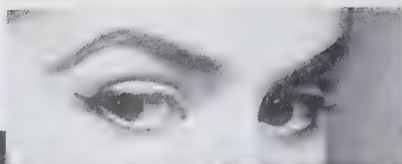
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(Maison & Jardin)

4 Place du Palais Bourbon, Paris 7

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House & Garden is published by

The Condé Nast Publications Inc.

Editorial and Advertising Offices:

420 Lexington Ave., New York 17, N. Y.

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House & Garden

JUNE, 1957

THE STRANGE RAPTURE

Any number of critics will agree that something is beautiful, but they will rarely give the same reasons. For the essence of the strange rapture we call beauty defies all but the most personal and tentative analysis. Thousands of years of academic labor have only shown that beauty, like love, quite simply cannot be reduced to any set of objective measurements—mathematical, philosophical or psychological. Meanwhile, the search for its mysterious sources inspires all art and offers a fresh challenge to the most perceptive minds of every civilized age. Happily we need not understand it to delight in it.

Few people have taken more pleasure in beauty than the Japanese; few have been more diligent in seeking to understand it. And as the portfolio beginning on page 48 of this issue of H&G suggests, we in the West may bow in gratitude to the East for the quickening aesthetic sense and judgment that are now showing up in our own houses and gardens and way of living. Of course, the Japanese were neither the only people nor even the first to see that line, form, texture, size, color and proportion each may contribute to an effect we call beautiful. Nor were the virtues of simplicity and contrast discovered in the Orient.

"We ascribe beauty," wrote Emerson a century ago, "to that which is simple; which has no superfluous parts; which exactly answers its end; which stands related to all things; which is the mean of many extremes." To this statement, more descriptive than definitive and as easily applied to the Parthenon as to Bauhaus, no Japanese designer could take exception. But it is the emphasis on one of these qualities, the visual relationship of an object to the environment in which it is to be used, that is a distinction of Japanese design and perhaps the lesson we Westerners can most profitably apply in our own living.

The window offers a simple example. In the West windows were for centuries used purely to admit light and air. In the East windows have long served other purposes; they have been designed to frame or baffle a view, to relate what is seen indoors aesthetically to the outdoors and to create visual contrasts. Sliding screens add another aesthetic dimension to Japanese windows.

A gold globe sinking through a clear sky into a calm sea can be beautiful—if it is not seen evening after evening. But a sun setting in the same place through a cluster of clouds into a wind-swept ocean can be more magnificent. "Contrast increases the splendor of beauty, but it disturbs its influence; it adds to its attractiveness, but diminishes its power," wrote Ruskin. We would add that it makes beauty easier to live with and more durable. W. H. L. JR.

For a free and easy summer

Make your living portable

The American drive to find better and easier ways of doing things rewards us with increasingly ingenious portable equipment for leisure living. From the automatic clothes washer you can carry in your hands to the collapsible cabaña or canoe, these products contribute to your recreation by saving your time or sparing your effort. Their common denominator is light weight. In better style, and without sacrificing sturdiness, today's colorful plastics, aluminum and rattan have made the cumbersome plank beach chair, the back-breaking ice chest obsolete. Now you buy comfort and pleasure by the pound: for instance, a combination



picnic table with four seats,
33½ pounds; boat, 45 pounds;
a hammock stand, 15 pounds.

Some of the portables shown

on these pages come from new ideas for summer living: hurricane lights that "bloom" on the terrace at night; cocktail tables that convert into barbecue pits; umbrellas and sunshades that clamp onto chairs and chaises. Some are modern variations on old themes: clam steamers, ice cream freezers;

(Continued on page 43)



Seagoing convertible to carry beach gear

A boat that qualifies for surf or sand, the molded mahogany shell above, separates into two pieces for easy transportation in the trunk of your automobile. Upended in the sand, opposite, the two pieces form a protective backdrop; the bright East Indian stripes of terry beach towels decorate the setting. Low, folding beach table keeps radio and refreshments high, dry and sand-free. When you are ready to shove off again, the two halves of the boat can be locked together in a matter of seconds; a rubber-sealed joint insures watertightness. "Pixie" collapsible boat, \$145. Striped beach towels by Martex, \$6.95 ea. Further shopping information page 133.



A boat with beach privileges converts into wind or sun shields

(Continued)



1



2



3



4



5

LOIS AND JOE STEINMETZ

8





JOE STEINMETZ

A boat with beach privileges converts into wind or sun shields

(Continued)



1



2



3



4



5

LOIS AND JOE STEINMETZ

8



H&G colors go where you go, enliven back yard or beach

Opposite page:

1. Portable cabaña resembles a sentry box, 36" x 36" x 72" high. Rattan frame unfolds like a three-way mirror and supports a peaked roof and canvas pullover striped in red or blue and white, \$95. Rattan hamper fits inside. \$22.50. *Decorative Imports.*

2. Conversation towels to mark your place in the sun are printed in whimsical motifs: Green Olive "Labyrinth", \$6.95, and black and white hand of "Fate", \$4.95, by *Martex*; striped "Casbah Kid", leopard-spotted "Cat's Meow", \$6.98 each. By *Fieldcrest.*

3. Low rattan chair with leather arm straps has storage for magazines or books. Back folds flush with seat for easy carrying to back yard or beach, \$75. At *Bonniers.* Umbrella, \$45, and zippered suitcase with collapsible metal frame, \$25, are covered alike in a chrysanthemum print in Carnation Pink and Tangerine. By *D. D. and Leslie Tillett.*

4. From Italy comes a multicolored umbrella that screws onto the arm of a chair. As the sun changes it can be adjusted to different angles and heights (up to 46") without moving from the seat. \$12. From *Charvin, Ltd.* Director's chair has a slip-on back and seat of Lemon Peel canvas (also available with black and white woven plastic). \$10.95. By *Telescope Folding Furniture Co., Inc.*

5. Luxurious 3' x 6'6" runner of soft, cut cotton pile is from a new "Siesta" group of beach rugs which are heavier than a towel and lie flat. Called "Starry Night," this one shades from Deep Night to Blue Mist and Sky Blue. \$27.95. By *Karastan.* Hot-or-cold server for soup, salad or a fruit compote is made of Tangerine plastic with a liner. \$7.95. By *Kenro.*

6. Complete beach carryall comprises a back rest; striped plastic mat with removable terry towel and pocket for books and sunglasses; an umbrella. Folded up, it's a flat portfolio with a slot for the umbrella. \$16.95. By *Beezey Mfg. Corp.*

7. Italian folding chair lacquered in Tangerine adds a bright patch to outdoor writing corner. \$45. At *Piazza Montici.* Gay companion piece: a portable typewriter in same vivid shade. \$122.50. By *Royal.*

8. Barbecue grill that can be carried like a tray has a grid adjustable to three positions for broiling chops, thick steaks or chicken. Hinged lid serves as a warming surface. \$19.95. By *Cal Dak.* Other picnic ingredients: porcelain-enameled tableware by *Vit-Kote Products*; folding stools with removable seats in Peacock Green, Lemon Peel, Tangerine, Deep Night. \$10.95 a set. By *Union Steel Products.*

Further shopping information page 133

folding bridge chairs. Others are scaled-down models of standard household equipment such as refrigerators and washers. Many have borrowed one of the most familiar portable designs, the suitcase, for easy transportation. The result is a new freedom from set patterns of living and entertaining. One of the joys of summer is the sudden inspiration to hold a back yard barbecue or make an excursion to the beach. Today it is no longer a question of enjoyment versus effort. There is portable gear for every occasion. Portable equipment rides the surf, warms the cruiser cabin, washes beach towels, shields sunbathers, serves drinks, broils steaks, tunes in TV, even safeguards baby. (On the next page is a playpen that collapses into a 6" width for storage.) H&G predicts that the role of portable equipment in your scheme of living will extend beyond summer to make a year round contribution to comfort and pleasure.





Gleaming Dutch oven, \$9.95; percolator, \$7.95, from new line of aluminum wear.



Aluminum makes an easel for the Sunday painter, under 3 pounds. \$8.39.



LOIS AND JOE STEINMETZ

Portable TV with "V" antenna is encased in anodized aluminum (gold with gray or brown with bronze). With 14" screen, \$149.90, it weighs 24 lbs.; 17", \$159.90, 32 lbs.



Playpen in-the-round has aluminum base and is raised 6" off the ground. \$28.11.



BOOKBIN

Aluminum on holiday: a 15' canoe, as bulkless on land as it is buoyant in water, \$243, including packing; freight charges extra; travel-weight set that can be carried like a train case; collapsible playpen with nylon net instead of wooden slat sides, 42" in diameter; one of a pair benches that make a picnic table combination (shown on opposite page)

A 15-pound aluminum stand, \$19.98, adjusts to standard hammocks (here, of jacquard weave cotton) \$8. A 23-pound aluminum rotisserie grill folds into a suitcase, \$14.98.



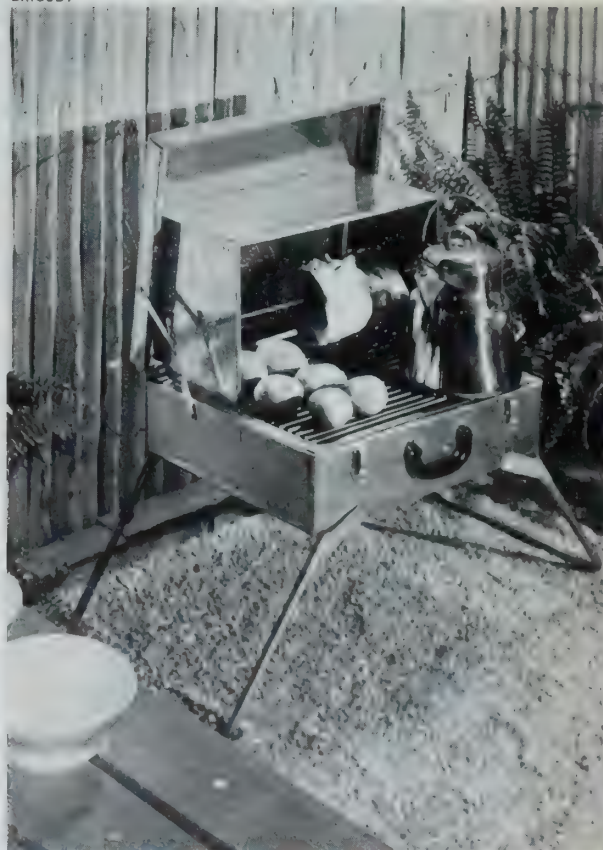
Featherweight portables fashioned of aluminum let you live light

Folding chair with the low look has aluminum frame, canvas seat, \$5.49.



Aluminum and redwood have been combined in a flexible picnic set: a pair of collapsible benches whose backs lower to form a table top 5' long, 30" wide, \$49.95 ea. All aluminum merchandise at Macy's, New York. Shopping information, page 133.

GRIGSBY



Kitchen out of a suitcase is an aluminum reality with this rotisserie grill, shown closed above.

(Continued)

Portable gear for the
comforts of home
will brighten your summer



Homemade ice cream can be prepared effortlessly with this electric mixer-freezer resembling an oaken bucket with copper trim. \$32.95.

Opposite page:

1. Stainless steel, "Commando Light" throws beam a quarter of a mile. has shoulder strap. \$17.95
2. Hurricane light is mounted on a wrought iron pole that you can plant in the ground or attach to a stand. Set of 4, \$13.95.
3. New brass electric café espresso maker can be regulated to make three or six cups. \$27.95.
4. Two-burner camp stove as compact as a suitcase is easy to assemble. It uses white gasoline or special fuel, has an instant lighting device. \$18.95.
5. Upright barbecue grill cooks meat on both sides simultaneously, is collapsible. \$12.50.
6. Comfortable lightweight version of the simple folding chair has reed seat and back. \$9.95.
7. A piece of luggage is fitted for breakfast and cocktail hours. On one side: electric percolator, four spoons and cups, sugar and coffee jars, electric toaster. Other side: shaker, jigger, four shot glasses and tumblers, three spaces for bottles. \$60.
8. Gallon ice bucket designed by George Briard has a convenient bale handle. is available in brass or copper. \$75.
9. Portable fluorescent reading light with plastic shade clamps onto bed or desk. \$13.95.
10. Old-fashioned copper wash boiler is equipped with a rack for steaming clams or corn. \$50.
11. Compartmented beach bag with two zippered sections will accom-

modate a large towel and a Thermos as well as bathing accessories. It is striped sateen, rubber lined. \$5.98.

12. Removable charcoal pot, grill to replace black glass top, converts 34" cocktail table into an efficient barbecue. \$125.

13. Automatic garbage disposal unit of stainless steel can be attached to sink drain. \$94.50.

14. Auxiliary refrigerator that weighs only 75 pounds can be carried on weekend retreat, is suitable for snack bar. \$139.

15. Mobile grill, 16" in diameter, looks like drum on wheels, has two metal shelves. \$29.95.

16. Serving cart 24" square fits into a corner of a room or porch. Metal frame supports top and shelf of plywood laminated with black or yellow plastic. \$40.

17. Electric plate warmer made like a lingerie case takes eight dinner plates between wired folds. Cotton cover with polka dots or stripe is removable for laundering. \$10.

18. Canvas chaise with tubular steel frame may be converted into a hammock by removing spreader that forms leg rest. Head rest is adjustable, has clamp-on sunshade. \$24.95.

19. Cabin heater to take the chill off damp days at sea, measures 10½" x 14½" x 6", uses Sterno canned heat. \$19.50.

20. One-piece picnic table with four seats stands sturdily even on a slight grade, folds into a 33" carrying case. \$32.50.



BOOKBINDER

Washer that takes three pounds of clothes or linens weighs only 22 pounds. It has an automatic timer, costs \$39.95.

Why the Japanese Look is here to stay

Subtlety is the aesthetic key to the Japanese arts of living, and subtle too has been the way they have crept into American life. You may think that the Japanese influence does not appeal to you, but perhaps American packaging hides the ancestry of many of the things you live with. Wherever you live, on the Oriented Pacific Coast or in the Midwestern heartland, the Japanese influence touches you today. That gleaming electric chafing dish from which you serve your guests curried lobster came off an American assembly line, but the idea of using it at the table is Japanese. If your house is new, the chances are it reflects Japanese design somewhere in the construction or decoration. Even our post-war discovery of the pleasures of "indoor-outdoor living" was no discovery; the Japanese invented it centuries earlier.

Five years ago H&G predicted the spread of Japanese influence, and while diehard Occidentalists still protested, it was slipping in the back door (or, more precisely, over the garden wall). The Japanese concept of house and garden as an organic whole has changed our way of looking at building sites. Their use of post-and-beam construction cuts our building costs. The deck (adapted from their cantilever bamboo floors over gardens) extends our living space; the movable wall (shoji-inspired) makes it more flexible. The Japanese conceived the philosophy of portable living; it has remained for our technology to perfect the means.

The Japanese, of course, have had to make a virtue of necessity and probably would trade for our creature comforts if they could. But they are a beauty loving people with respect for leisure and have much to offer us. The suggestions and examples shown in the

following portfolio were inspired by their ideas of pleasure and grace and will help to explain why so many Americans find the Japanese influence irresistible.



THE RESTFUL HOUSE, a major Japanese accomplishment, makes the most of an open plan, created by post-and-beam construction. Sliding walls accommodate flexible living and let the outdoors in. The Japanese have a feeling for proportion and a way of using natural materials, particularly wood, that gives their houses a beautifully integrated look. The American house on the left illustrates the Japanese art of welding together house and site by using simple, natural lines.

In spite of its contemporary functionalism, it communicates a sense of timelessness.

THE SENSUOUS GARDEN, as created by the Japanese, subtly contrasts textures and shapes to awaken tactile and visual awareness. An almost obsessive concern with effect distinguishes the Japanese garden—the shape of every plant, the position of each pebble has significance. Intricate symbolism aside, Japanese landscaping can be studied with profit for its use of pebbles, sand and wood which keeps down main-



tenance and creates varied patterns to delight the senses. **ILLUSION IN DECORATION** makes Japanese interiors seem larger than they are. Scale is painstakingly calculated, vistas are unbroken. Here the long, low furniture is related proportionately to horizontal window panels. Rigorous elimination of clutter bespeaks the Japanese influence. So does the light, open look.

The portfolio which follows demonstrates

how far the Japanese look has traveled in America and how you can learn to use the best of Eastern design wherever you live





◀ **From the road**, the true openness of the house is concealed behind walls with few windows. Authentic Japanese contour of the roof was achieved by building up lower portion with multiple layers of shingles. Entrance leads to hall whose purpose is to separate bedrooms, right, and living area. **On the lake side**, the master bedroom (fore- ▶ ground), passageway and living room (extreme right) are enclosed almost entirely by sliding glass doors like shojis—an ideal application of post-and-beam construction. The deck on stilts encircles house except for a small area outside the living room.

A Far-East house on a Midwest lake

How far can Americans go in duplicating Japanese architecture without forfeiting the basic Western ideas of comfort? Quite far, as this extraordinary vacation house proves. Built by Hollis M. Baker Jr. near Holland, Michigan, it looks as Japanese as exhaustive research and meticulous craftsmanship could make it. Mr. Baker's plan, essentially two separate "pavilions" for living and sleeping, first took shape when he sketched it on a paper napkin. Before the house was finished, he had made two trips to New York to study the proportion and details of the famous Japanese house then being displayed at the Museum of Modern Art. Additionally, he and his architects studied Japanese design in countless books published in several languages. The result is a house that embraces the principles of Japanese design: post-and-beam construction, exposed

structural members, an intimate tie with the outdoors and the generous use of natural wood finishes. To make the house comfortable for summer and weekend use in the Michigan climate and still retain the Japanese character, many improvisations were necessary. The 26 sliding doors on the lakeside, for instance, are shojis covered in the conventional rice paper, but they are faced on the outside with clear glass. Though the exterior siding is *hinoki*, a Japanese cypress, most materials are American substitutes.

The Bakers, who have daughters 7 and 13 years old, have spent one full summer in the house. How do they like it? "I would like to build another," says Mr. Baker, "with more Japanese details. The girls love this house because they can go barefoot on the mats, and they can enter and leave at almost any point. Mrs. Baker likes it because it's easy to clean."

(Continued)







EZRA STOLLER



The house is structurally authentic, even to symbolic details

The living room has two glass and shoji walls—one opening to the garden, above, and the other commanding a view of the lake, left. These walls, the low, small-scale furniture and the black bands of the *tatami* matting make the room, only 18' by 21', seem much larger. Characteristic of Japanese design are the slender beams crossing the ceiling of *sugi* wood. The solid walls are white plaster trimmed with natural *hinoki* wood finished only with a coat of oil. Decorative panels at rear of room, above, screen the kitchen which has Far-East hardware and teakwood cupboards but is designed for modern living. "Post of honor", left, is Japanese name for supporting timber at living room entrance. It is left unplanned with knots protruding but is highly polished. Delicate fretwork above (Japanese call it the "*ramma*") serves as room divider.

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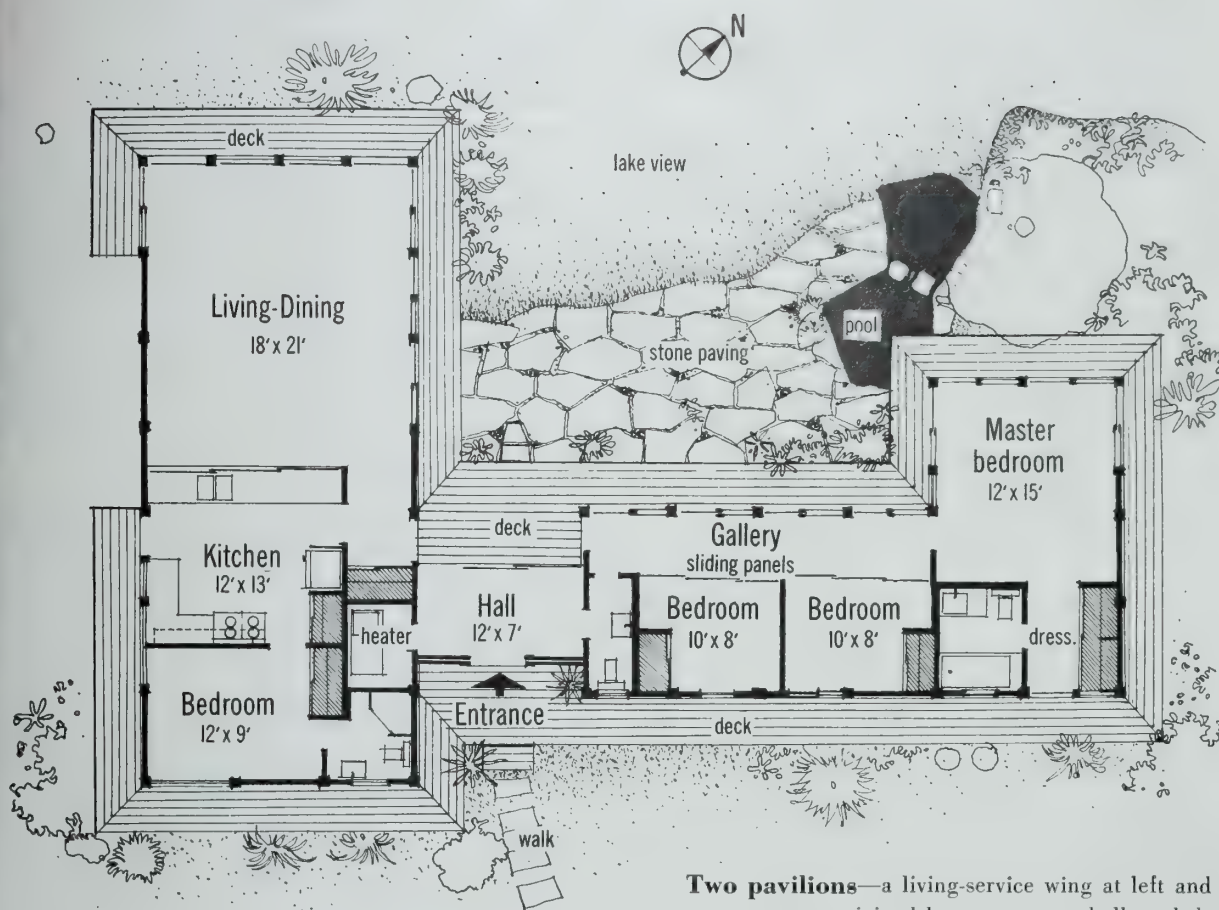


EZRA STOLLER



A ribbon of deck, sliding doors link the house and garden

Broad view of lake, above, contrasts with foreground's intimate setting in Japanese style—a stone paved area and a quiet pool surrounded by planting. To achieve subtleties of a Japanese garden, the Bakers expect to spend years refining landscaping. Outside master bedroom, deck extends over pool and is supported by posts which rest on stones in the water. From living room end of house, left, entire structure seems to stand on stilts, but the house itself actually rests on a foundation. Central heating permits use of house on weekends year round.



Two pavilions—a living-service wing at left and bedroom area—are joined by an entrance hall, and there is access to both from deck at rear of the hall. Shojis open children's bedrooms to gallery; similarly, exterior shojis open gallery to garden, lake view. Plan shows how posts between sliding walls support roof on lake side.

OWNER: *Hollis M. Baker Jr.*
ARCHITECTS: *Obryon and Knapp*
LOCATION: *Holland, Michigan*



Children's bedrooms, above, are identically furnished with *tatami* matting on floor, antique Japanese chests and closets with *fusuma* screens. Shojis shut off rooms from gallery. In the master bedroom, left, shojis and glass doors open for view of lake. Walls are white plaster; ceiling, supported by small beams, is mahogany.

Translated from the Japanese

As Japanese design penetrates deeper into our consciousness and culture, it influences us in two ways. The first, and obvious, one is seen in the architecture, landscaping and decoration we have borrowed outright from the Japanese or have modified to suit our building practices, climate and pattern of living. The open plan, the rooflines of many contemporary houses, the pools, the paved or graveled areas of many of today's gardens may be cited as examples. The pictures on this and following pages illustrate how far we have gone in this direction and how well Japanese ideas survive transplanting.

The second influence is more subtle but in the end may prove more far-reaching. Japanese design is teaching us to look at all architecture and decoration in a new way and to look at it more studiously.

Why should this be? First, because the Japanese arts are so different from ours in point of view, we have to study them to learn what they are getting at. Second, because the Japanese subtly insists on rigorous simplicity, the lessons are not hard to learn. And while we are learning why the Japanese did a given thing in a particular house or garden or flower arrangement, we are acquiring a new approach to *all* houses, *all* gardens, *all* flower arrangements. The things we had taken for granted in architecture, gardening and decoration no longer seem so matter of fact and, perhaps, not so unchangeable or perfect after all.

From studying the simplicity of the Japanese, we are, paradoxically, becoming more sophisticated. In

(Continued on page 59)

Scaling for serenity

This New York interior (right) and California garden (far right) both illustrate a Japanese philosophy: scale is all-important in design. Proportions of the furniture have been reckoned as exactly as the lateral lines of garden planning, pool, planting strips, and are as restful to the eye.

PHOTO BY PALMER

Contrasts of texture

American landscape artists and furniture craftsmen have responded to the Japanese art of contrasting textures for aesthetic effect. In the Long Island garden (right) the graveled areas dramatize the lush green of grass circles. (They also cut down the mowing.) The American-made chest (far right) contrasts teak and walnut with cane in the style of the Japanese, who avoid embellishing the wood itself.

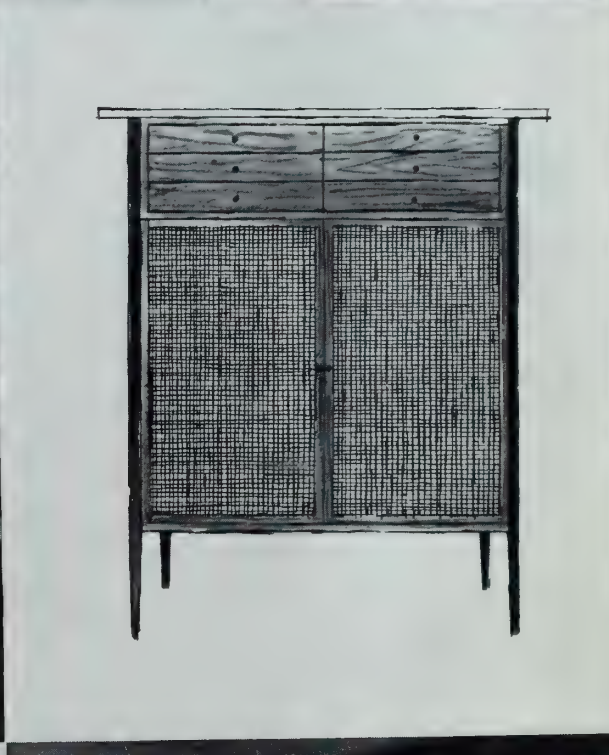
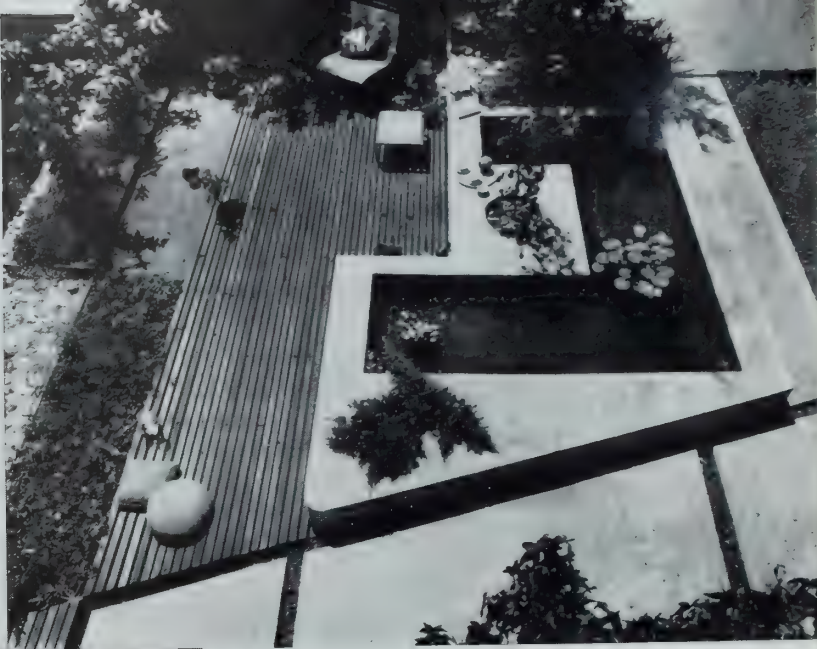
PHOTO BY KERTESZ

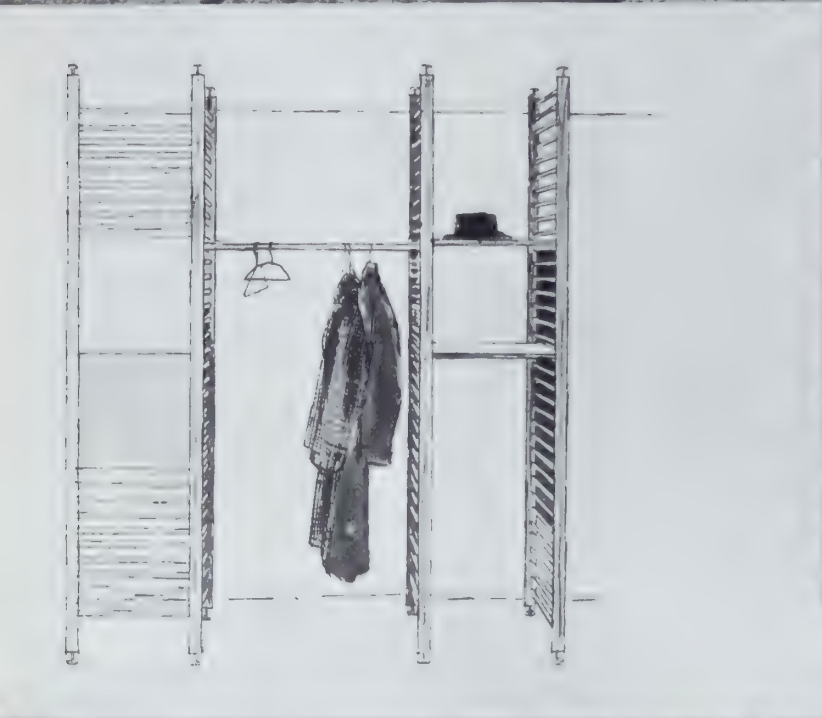
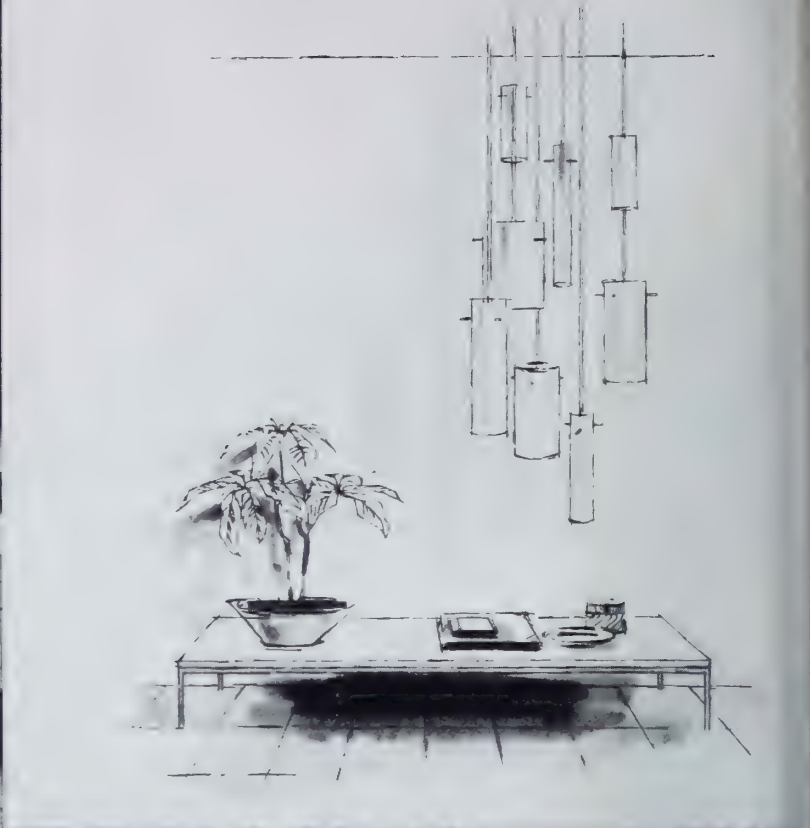
Indoor-outdoor living

Being supremely aware of nature, the Japanese admit no barrier between house and garden. Of all the ideas we have borrowed from the East we have been most sympathetic to this one. The picture window composes the landscape; the window wall (far right) lets in all outdoors. Some decorators literally transplant nature to indoor areas; potted trees and plants (right) have been set on a bed of gravel inlet into the living room floor. Here slate was used for the flooring, but the technique could be used with any hard surface with sub-flooring.

PHOTO BY KERTESZ

ALL DRAWINGS BY HEILEMANN





Beauty without balance

Indoors and out, the Japanese favor off-balance arrangements to make small areas seem larger. In the American garden (far left) the eye is diverted, not distracted, by the off-center tree. Similarly, the random-shaped lighting cylinders in the living room (left) create a varied pattern to please the eye. The arrangement is formal but not static. The whole table area seems more spacious.

PHOTO BY KERTESZ

A decorating virtue from necessity

The Japanese fondness for shutters, latticework and bamboo blinds owes its popularity to Japan's humid climate: they need good air circulation. Americans, too, respect the ventilating properties of slatted walls and window blinds but are more aware of their decorative value. Such Japanese-inspired objects as the ladderback closet unit (far left) are handsome as well as utilitarian. The garden fence (left) affords splendid privacy with no loss of air or sun, no sacrifice of beauty.

PHOTO BY PALMER

The post-and-beam trend

Post-and-beam construction as used in Japanese houses is seen more and more frequently on the American landscape. Its merits are manifold. It cuts construction costs, permits a freer hand with interior planning and is, of course, singularly beautiful by design. Post-and-beam has crept into cabinetwork as well. The teak and mahogany chest (left), Oriental in look but American in make, rests gracefully on a delicate base that gives the impression of post-and-beam construction in miniature.

PHOTO BY SHULMAN

Japanese design there are no happy accidents. The pool is deliberately shallow that sky and trees may be reflected, the pebbles and fish be seen and enjoyed. The carpenter wasn't nodding when he built a baffle where it intrudes on the view through an opened shoji; the baffle by its contrast enhances the view.



We have taken to the Japanese idea of cooking at the table.

In this meticulous appreciation of contrast the Japanese can teach us a lesson, just as they have given us a new feeling about man's relation with nature.

Nowhere does the Japanese consciousness of beauty manifest itself more strongly than in the food they eat and the way they serve it. Always a purist, the Japanese wants to preserve the original shape, texture and color of foods, believing that they should appeal to the eye as strongly as to the palate.

In all things, as in their cooking, the Japanese care. They may spend hours on a single flower arrangement but it will be perfect and it will reward them with a singular creative experience. This is perhaps the greatest lesson they can teach us: to invest the self, to explore an idea to its very roots, to reveal the pattern of life in pure design—those are the attainable goals of the Japanese arts of living.

Movable walls for flexible living

To the Japanese a wall is not a fixed architectural element. They open or close walls to suit the occasion. This has been against our tradition, but, as the rooms on the right indicate, American houses have profited by the use of sliding walls. In the first picture a movable panel, in place of a door, lets the outdoors in; the second shows how a living room could be screened off entirely when not in use; the third room illustrates the decorative value of a wall used as room divider.

PHOTOS BY SHULMAN, KERTESZ



The idea of the organic whole

The unity of Japanese design comes from the conviction that even the humblest object has an organic reason for being and relates to its universe. Western adaptations of Japanese ideas reflect this philosophy. The storage unit (right) was built into the core of a Connecticut house; the California studio (center) is beautifully integrated into its site; the table arrangement (far right) is composed of materials found together in nature.

PHOTOS BY KERTESZ EZRA STOLLER



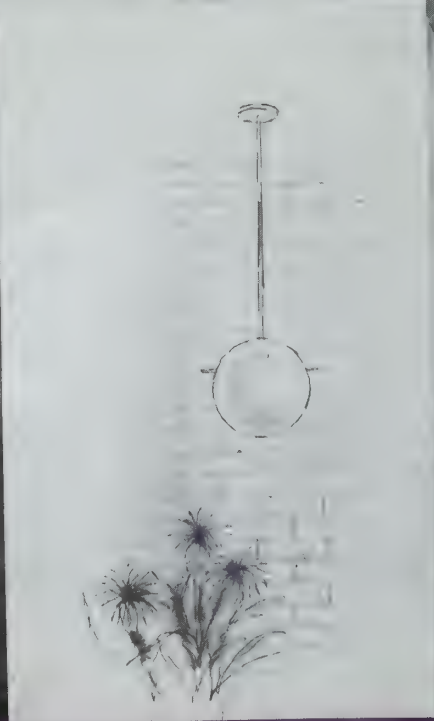
The vista for spaciousness

Confined within small gardens and houses, the Japanese sought ways to make areas look larger and found them in the contrived vista. In these American adaptations shown at right the Japanese art of leading the eye across unobstructed space to a single dominating object has created vistas. The eye is immediately drawn to the large-scale plant, the antique stone head, the light fixture, the urn at the end of a long hallway. The perspectives create the illusion of great depth.

PHOTOS BY MORLEY BAER, DEGENNARO, KERTESZ

Owners and architects, page 136; Shopping information, page 133







SHULMAN

Interior courtyard, an artful composition of planting, walls and textured terrace, is viewed from the breakfast area.

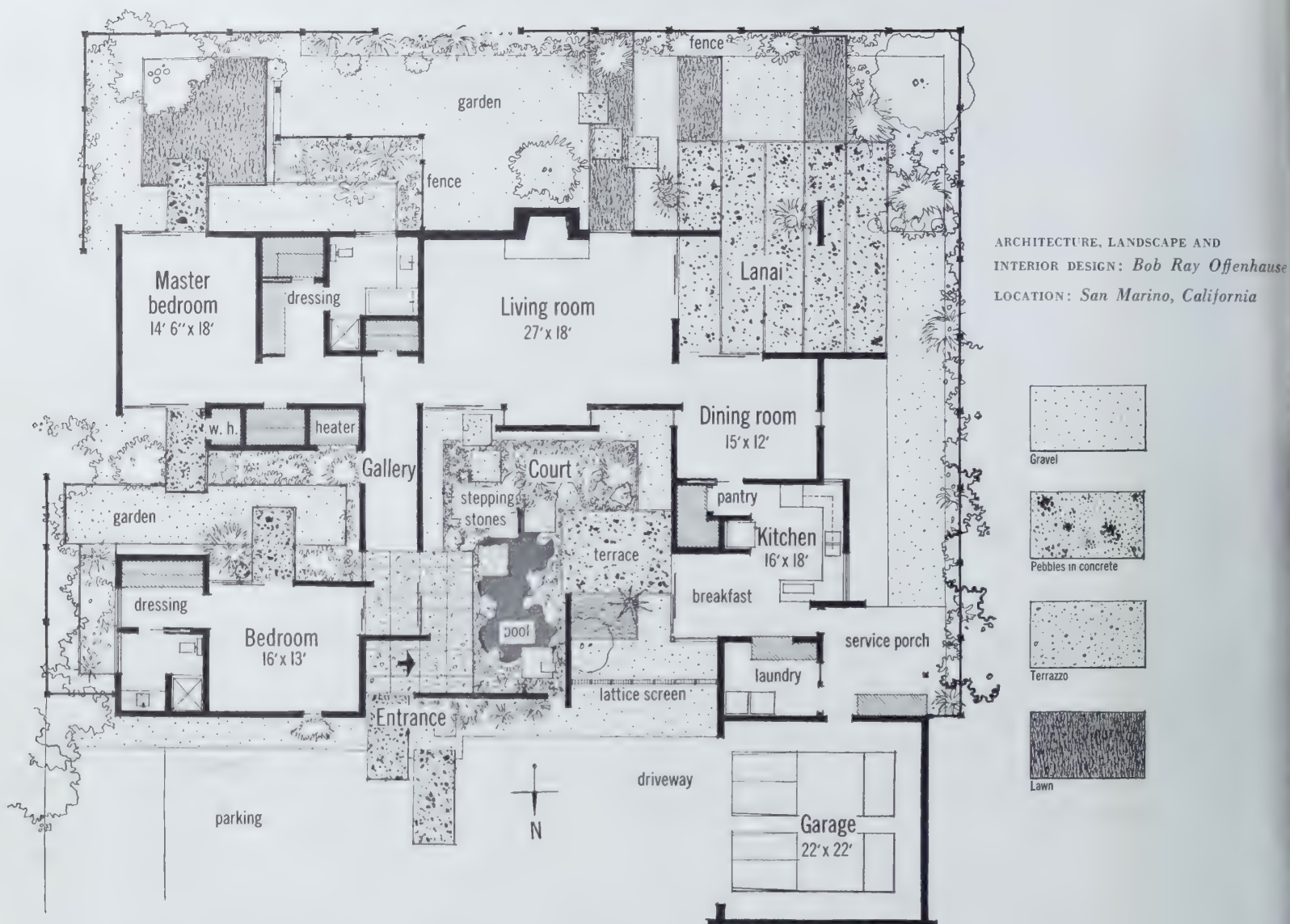
How Japanese ideas solve the problems of a small site



Peering over the landscaped knoll shown above, the passerby has no doubt about the inspiration of the house just beyond. The slope of its shingle roof is classic Japanese. The site itself, only 100' wide by 130' deep, is plotted in the Japanese manner, with cleverly conceived gardens and terraces adjacent to all principal rooms. In the same mood, too, are the sliding screens, the varied textures, the waxed wood finishes and the finely wrought architectural details. Yet, for all its Oriental spirit, this California house is really contemporary U.S.A. The plan skillfully separates living and sleeping areas, and decorative screens and walls shut out the surrounding neighborhood. With only five main rooms the house seems spacious. Every foot of the small site is put to good use. Today's living demands such intensive planning.

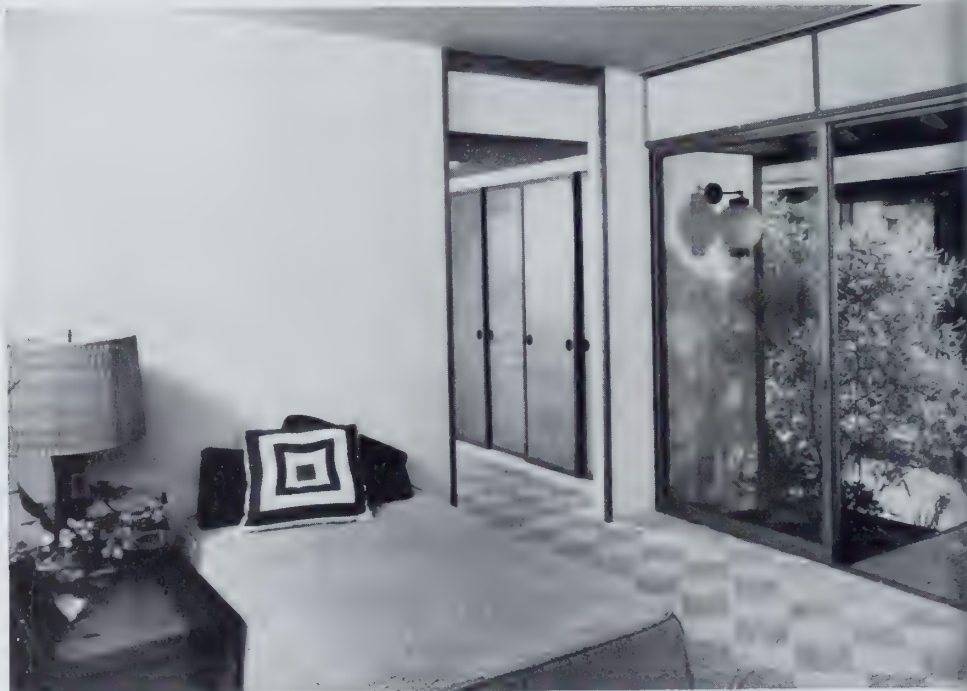
The entrance doorway, concealed from the street by a white wall, leads to a center court. The entrance to the house itself is through sliding glass doors just to the left of the gate shown here. In addition to the landscaped barrier (above), windowless plaster walls and a lattice screen across front of house keep out the sound and sight of street traffic. The doorway lantern in Japanese style is turned off and on automatically by an electric timer.

(Continued)



Intensive planning exploits the entire lot for living. Woven into the plan are five outdoor living areas which are extensions of the five main rooms—a center court, a court between two bedrooms, a master bedroom garden, a lanai, and a garden for living and dining rooms. They seem to magnify the 100' x 130' size of the lot.

Building data, page 136



Front bedroom has sliding door in shoji style. Opened door gives a glimpse of center court across gallery. At the right is a larger view of the private garden. Closet doors in dressing room are covered with grass cloth.

The lanai, floored with coarse concrete aggregate, is a sheltered continuation of the living room, seen in background, and an architectural link between it and the garden. Dining room also connects with the lanai. Materials are American, but carved rafters of overhang and natural red-wood siding with exposed posts are reminiscent of Japanese design.

SHULMAN



Every room opens to a private garden



View of court from gallery is seen through sliding entrance doors. Concrete squares in court are steps across a Japanese style pool. A circulating pump and a proper balance of fish and plant life keep the water fresh; pool needs cleaning only once a year.

Master bedroom, with window walls on opposite sides, has gardens flanking it. Despite this openness on so small a plot, the room is fully protected from adjoining property by a decorative fence in background. Ceiling is color of bamboo; panels above bed are covered with gold paper. The sliding doors are painted with gilt and protected by a coating of lacquer.

(Continued)





Fireplace wall in living room is white painted brick, an effective background for Chinese scroll, floral arrangements. Furnishings were chosen for comfort as well as for Oriental motif, in keeping with the architecture. Typical of the architect's ingenious use of materials is closet, below, in the gallery adjacent to living room. Center section of redwood wall is closet door. Shoji at left encloses master bedroom. Gallery wall, right, is rough textured plaster.



Simplicity assures comfort and serenity



The dining room is a study in textures. The center portion of the ceiling is raised and covered with Chinese tea chest paper. Narrow ceiling-high window in far wall frames cylindrical lantern for dramatic outdoor scene at night. Handsome wall shown above is covered in grass cloth. One sliding panel is a disguise for entrance to kitchen. **Skillful planting** in the center court suggests Japanese style without frankly copying it. View is from living room, with entrance gateway seen in right background. Louvered window in wall at rear admits breezes without sacrificing court's privacy.

Further details page 136



THIS KITCHEN COOKS TWO WAYS

A kitchen equipped for simultaneous electric and gas cooking



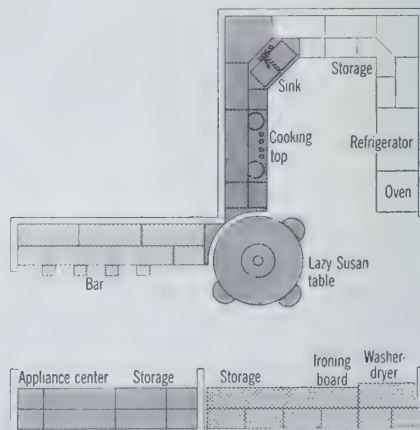
Lazy Susan table serves both cooking areas.

The sale of 24,425,000 electrical kitchen appliances last year points up the need for a revision of kitchen planning. Few kitchens have the necessary work or storage space for a battery of rotisseries, electric roasters, skillets and blenders, but the problem can now be solved. This L-shaped kitchen was designed to show how to incorporate electric appliances in a gas-equipped kitchen. Included is Kitchen Maid's new modular appliance cabinet unit, which fits into any floor plan based on standard-size cabinets.

The 42" wide cabinet is shown in detail on the opposite page. It has a heat-resistant Panelyte countertop 28 $\frac{3}{4}$ " high, the right height for appliance cooking. Two removable wire shelves enable the cook to use four appliances at once without crowding. The brass-lined wood hood has a grille front which lines up with a fan under wall cabinets to remove steam and odors when food is cooking. For ice crusher, meat grinder, blender and mixer attachments there is a built-in food center by Nutone to the right of the cabinet unit. The motor is sunk into the countertop. For quick snacks, there is a bar counter opposite the appliance counter with redwood and wrought iron stools.

The remaining space on the wall adjoining the appliance center is used for the laundry area. Combined Whirlpool washer-dryer and built-in ironing board can be closed off by matchstick bamboo curtain. The Cerulean Blue cabinets and matching Panelyte wall and counter surfaces in the laundry contrast with the kitchen color scheme, based on warm-toned wood cabinets by Kitchen Maid. The rest of the colors are neutral: two-tone-beige Robbins vinyl tile floor, dark Panelyte countertops in an all-over *mille fleurs* pattern and a luminous ceiling of rigid plastic with sealed-in flower design. The subdued colors were chosen to give a feeling of neatness and space to a kitchen which has many diverse elements.

An unusual and useful feature of the kitchen is the Lazy Susan table (left). It is made of natural wood finished like a butcher's block and measures 4 $\frac{1}{2}$ ' in diameter. Positioned between the two main areas of the kitchen, it is perfect for serving, food preparing, meals or games. The brass shaft contains the revolving mechanism and supports a cluster of spotlights.



Plan shows how the kitchen is divided into two areas, one for gas cooking, clean-up and refrigeration, the other for appliance cooking and entertaining.

NOWELL WARD



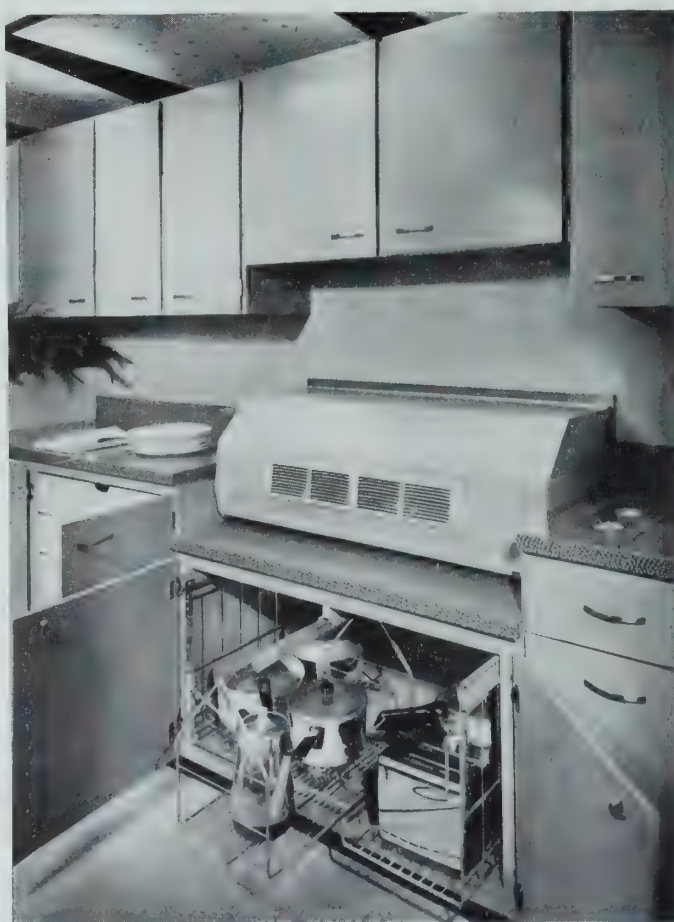
Laundry takes up just 8½' of wall space.



Bar counter 42" high provides comfortable seating.



Appliance unit has four-outlet strip, vented hood.



Appliance bin stores odd-sized equipment.

For shopping information, see page 133



INDOOR STYLE FOR OUTDOOR DINING

As a variation on the familiar barbecue, consider the *al fresco* dinner party. By supplementing outdoor furniture with indoor chairs and card tables you can entertain more people than your dining room will hold—and in equal comfort. Outdoor seated dinners need planning. Decorator Harold R. Masten, who uses the terrace of his Florida home for entertaining the year round, gives his dinners individuality by grouping interesting sets of wrought iron or wicker chairs around card tables covered with different colored cloths or lace cloths over colored underlays. (With round plywood tops added, the tables will seat six.) Mr. Masten looks for the unusual combination of china, linens, food and decorations. The focal point of the buffet might be a pâté shaped like a pineapple or a ham wreathed with hibiscus blossoms. Hurricane lamps are improvised from hollow-stem beer glasses or votive candles in small jars. The settings are kept small and portable so they can be quickly moved indoors to a glass-walled gallery between living and dining rooms if there is a sudden shower.



Separate tables are the secret
of easy outdoor dining

A terrace dinner for 16 combines the comfort of a dining room with an exotic tropical background. Guests are seated at card tables covered with bright cloths, served from a long buffet table (shown in close-up at left) near the kitchen. In such a setting, table decorations are kept simple. The buffet depends on a gourmet *pièce de résistance*, a magnificent strawberry torte, which is both decoration and conversation starter. On the buffet, Spode's "Blanche de Chine" china. On the tables: Towle's "French Provincial" sterling flatware, Fostoria's "Mademoiselle" lead crystal water goblets. Belgian linen tablecloths and napkins by Matouk. Photographed at the home of Harold R. Masten, A.I.D.



Blessed be Strawberries

Growing one's own strawberries is a gourmet's game.

You can buy good berries at the market,

or get them out of the frozen package,

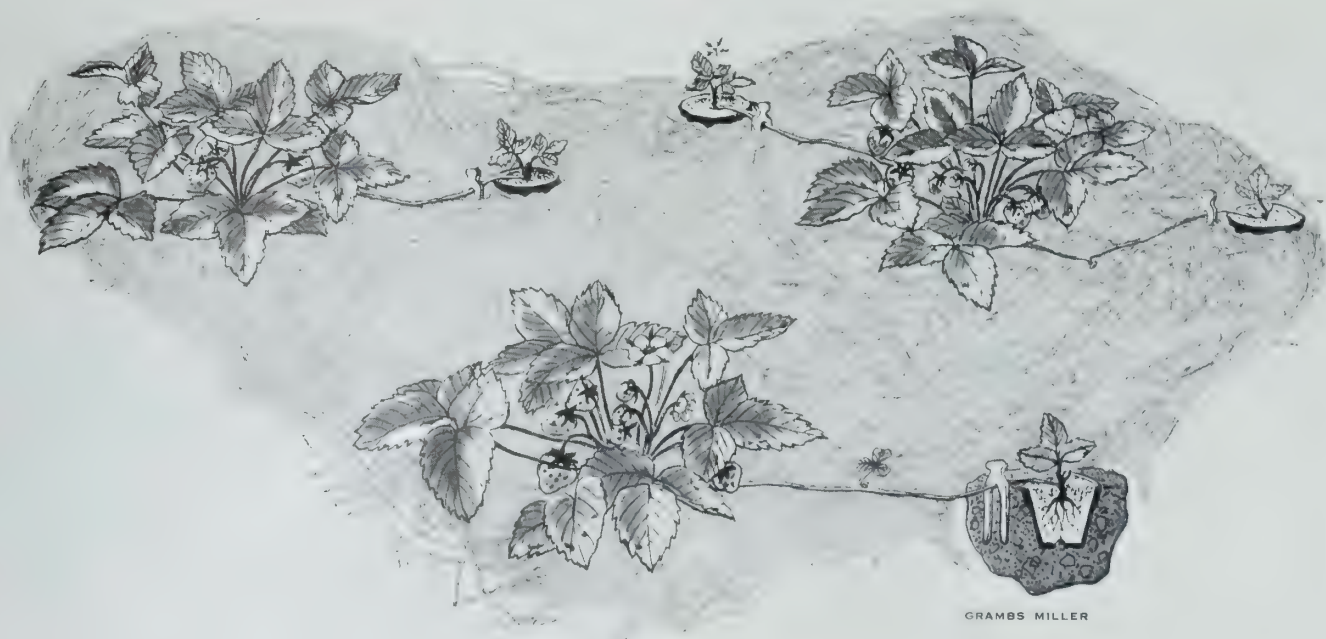
but the best you will have to raise yourself

A handful of strawberries twice a week for two weeks from each plant is an admirable (and probably unattainable) goal for the flavor minded gardener for whom the best is none too good. Secret, if it is a secret: the right variety for the right soil for the right growing conditions.

The well made berry bed will yield fruit of the finest quality if the plants are given plenty of space in well tilled, fertile ground. Spacing two feet each way is not excessive if runner plants are allowed to take root (in pots if you wish to start your own plants for next year), half that if runners are removed and single plants allowed to reach full size. Varieties that fruit in spring yield the finest berries; summer or ever-bearing kinds cover the longest season. Straw or pine needle mulch conserves moisture, discourages weeds, keeps fruit clean.

Strawberries are easier to grow than roses, twice as pretty as spinach, and their flavor has for centuries defied the descriptive power of poets and gourmets alike. There is perhaps no more celebrated fruit, nor one more widely grown in gardens: strawberries may be grown, and grown well, in every state in the union. When quick-frozen, they retain their texture and flavor better than most fruits, even hold color and shape in certain varieties. But the very ubiquitousness of the strawberry, and its contentment in the freezer, could well prove its ultimate undoing. Without the dedicated gardener, who believes that all home grown produce is better than anything that can be bought, and the epicure, who knows that freshness is the first key to flavor, the standards by which real strawberry quality must be judged might be modified or forgotten, with a second-class product assuming first-class status on the cheerless grounds of freezability and convenience. For all gardeners who are of a crusading spirit, this represents a challenge. To those who simply like fine strawberries, it suggests a pleasant opportunity. Impartially, we address ourselves to both groups.

Before you start to grow strawberries, or even decide that the market crop does not satisfy you, you should school yourself to surrender completely to the following assumptions: The best fresh-picked strawberries are better when eaten fresh than the same fruit would be after quick-freezing or being packed and shipped to market. The careful amateur who grows strawberries for pleasure can produce better fruits from better varieties than can the commercial grower; therefore the strawberries you grow and freeze yourself should excel any frozen pack you can buy. The flavor of June bearing strawberry varieties, at their best, surpasses that of the so-called everbearers (Continued on page 131)





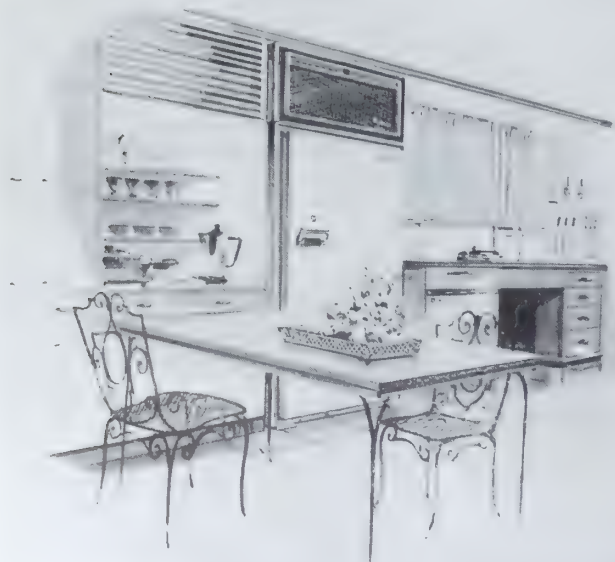
1. Traditional window with cooler built in.



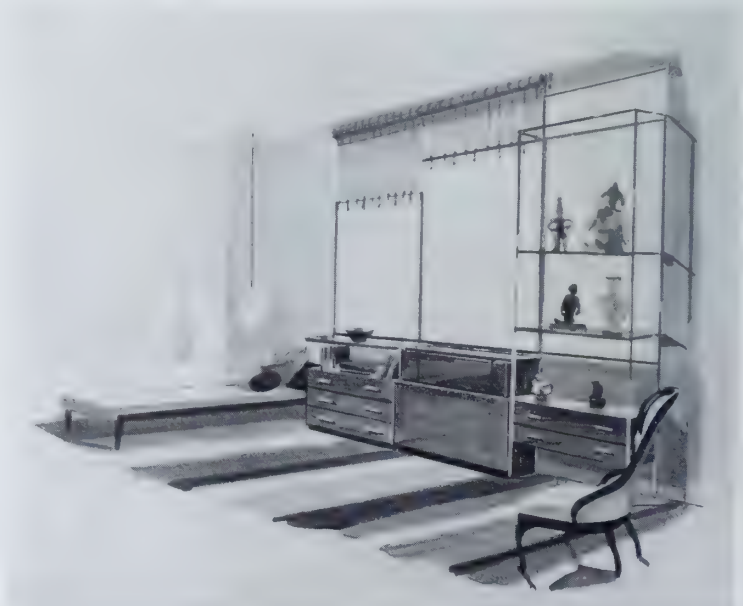
3. Window unit is installed in bottom pane of casement sash.



2. Air conditioner is under window, not in it.



4. Kitchen cooler dispels cooking heat, keeps air fresh.



5. Cabinets built under window incorporate air conditioner.

1957 ROOM COOLERS ARE EASY TO HIDE

New air conditioning units can fit neatly into a wall, a cabinet or a window. Slimmer in size, they are now unobtrusive and efficient. These sketches show 12 new ways to install them.

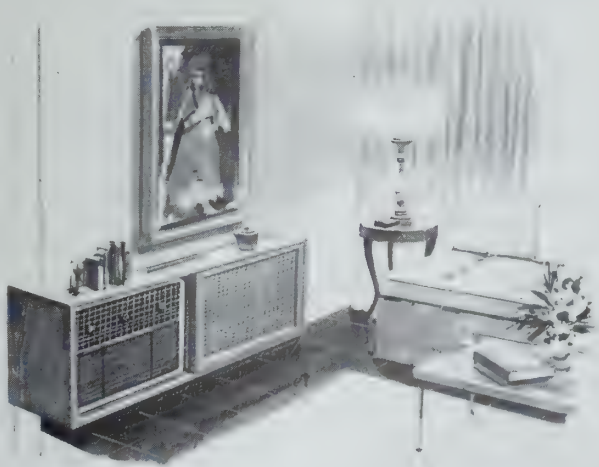
1. Panel below casement houses air conditioner 18 $\frac{3}{4}$ " deep, 32" wide, 15" high. The unit slides into place flush with panel. It has an automatic thermostat.
 2. Wall cooler doesn't block window's light or view. Unit 16" deep extends few inches on each side of wall. Air controls, heat exchanger, 3-speed fan aid cooling.
 3. Window model, flush with cabinets below and partly framed by wall, looks built-in. Quiet in operation, it has two-knob control, easily changed filter.
 4. Cooling unit is at ceiling level to drain off heat from range. Electronic filter cleans air; dehumidifying process absorbs any steaming in kitchen.
 5. Cabinet air conditioner only 12 $\frac{3}{4}$ " deep has air intake through wall. In wood finish, it becomes an unobtrusive part of the cabinet arrangement.
 6. Flush window cooler has thermostat control. It slows fan down automatically when room is cool, switches to high speed when mercury rises.
 7. Wall or window mounting is possible with unit 18 $\frac{1}{2}$ " deep, 26 $\frac{1}{2}$ " wide, 23" high. It cools, cleans, dries and can circulate fresh air without cooling.
 8. Small "heat pump", only 16 $\frac{1}{2}$ " deep, cools effectively, warms room on chilly days by reverse action. In cabinet installation shown, sliding door screens unit.
 9. Built-in cabinet houses cooling unit behind hinged door. Unit ($\frac{3}{4}$ horsepower) operates on 115 volt current, needs no special circuit, cools 450 sq. ft. of space. In general the new room air conditioners are made in $\frac{1}{2}$, $\frac{3}{4}$, 1 or 1 $\frac{1}{2}$ horsepower capacities. They use 208 or 230 volt current (some use 115 low voltage current). They cool, clean and dehumidify the air, circulate fresh air supply.
- Turn to page 126 for three more installations and manufacturers' names.*



6. Window cooler, set in flush, is trim, inconspicuous.



7. Shutters conceal cooling unit under window.



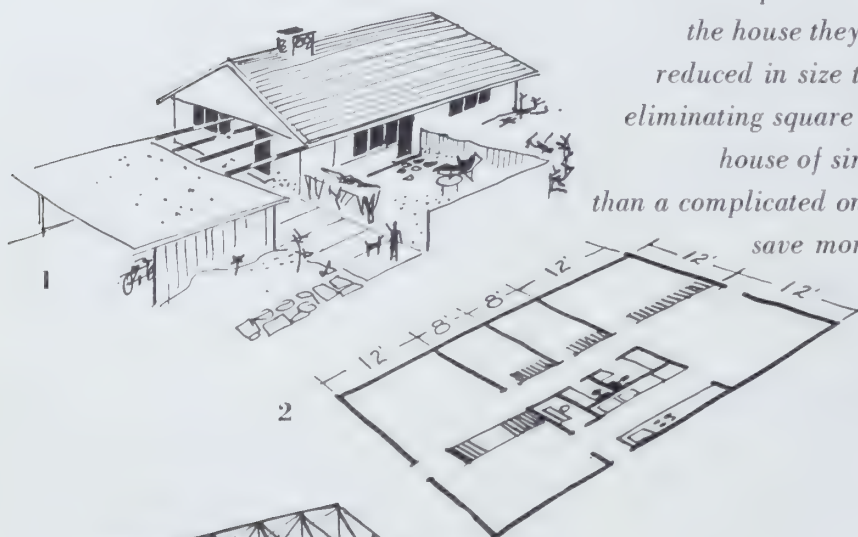
8. Cabinet pump cleans, circulates, freshens air all year.



9. Concealed unit is out of sight when not in use.

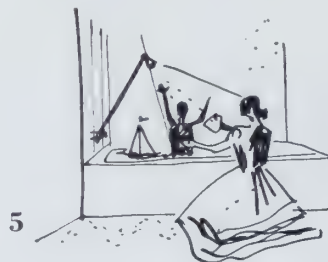
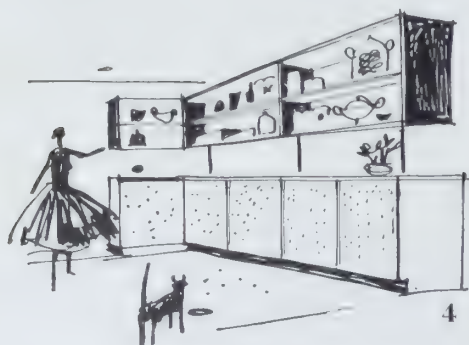
25 WAYS TO CUT THE COST OF BUILDING

The sad experience of many first home builders is that they get half the house they really want. When high bids come in, the house is reduced in size to meet them. But, as these examples demonstrate, eliminating square footage is not the only way to save money. A small house of simple layout and structure may cost 20 per cent less than a complicated one of the same size. Cutting corners on details may save more. Attention to layout and details—not shrinking—is the way to cut cost. Space alone, the most coveted quality in a small house today, is NOT the most expensive element.



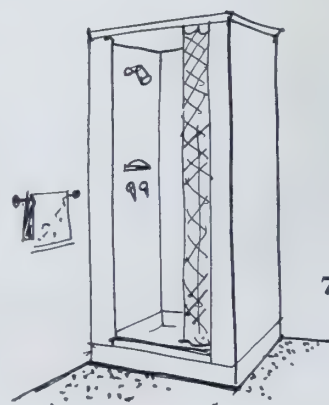
Economy in house design

1. Simplicity is still the key to lower costs in home building. A rectangular house without wings, ell and bays is less expensive than one planned with juts and jogs. It costs less to dig and build four straight foundation walls than to put in irregular foundations, and less cutting and fitting of floor, wall and roof framing will be required (saving labor and materials) if the design is straightforward. A flat roof or simple gable roof without dormers (they are expensive to build and inadequate for light and air) is cheaper than one with complicated ridges and valleys. Carports cost less than enclosed garages. **2.** Concentration of utilities in a central core, with kitchen, laundry, heating equipment and bathroom plumbing back to back or closely connected, reduces installation costs. A "modular" plan using stock size panels, like 4' x 8' plywood sheets, saves money. **3.** In designing a house it is economical to specify stock lengths of lumber for wall studs, roof rafters, floor joists and all framework. Wood trusses for roof support will eliminate some interior supporting walls, cut lumber requirements, speed building time.



Economy in kitchen and bath

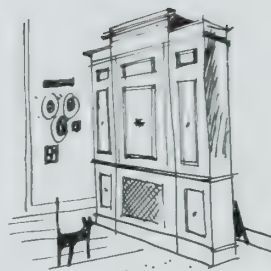
4. The elaborate cabinets installed today in kitchen, laundry, family room often cost a formidable sum. Open cases hung on the walls, with shelves but no doors, and simple floor cases with sliding doors of perforated hardboard could reduce cabinet costs by 40 per cent. Enclosed floor-to-ceiling cabinets could eliminate a plaster wall and its cost. **5.** A ready made fixture operating as shower head and bath tub faucet can be obtained. It saves the cost of separate pipe and fittings. The movable chrome pipe swings down to fill the tub, bathe children, shampoo hair. Upright, it becomes a conventional shower. **6.** In bathrooms, the 4-inch depth of the wall provides excellent space for cupboards. Capacious, yet shallow for easy access to medicines, bottles, etc., such cupboards can be inexpensively framed and are satisfactory with low cost perforated hardboard panels for sliding doors. **7.** Ready made shower cabinets with terrazzo floors are about $\frac{1}{3}$ as expensive as custom built showers and can have a built-in look. Small tub, 42" long, is another money saver. It is lower priced than the larger models, needs less floor space, is fine as shower or tub.



ROSENRETER

Economy in storage

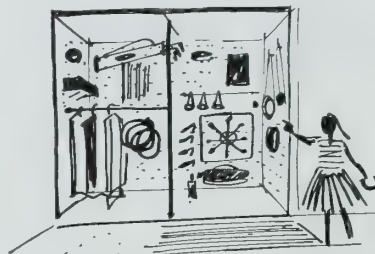
8. Built-in storage units add great convenience, but cabinetmakers' costs soar if custom designs are elaborate and require intricate construction, moldings and trim. The example shown here could cost \$1,000. Keep cabinets simple if costs must be kept low. **9.** Ready built storage walls for clothing, china, linen storage or for room dividers to eliminate costly partitions and closets can be bought like furniture. These, for example, are sold in parts (frames, drawers, panels) for you to assemble in various ways. **10.** A place for everything is an essential of good storage, but compartments, drawers, shelving that are especially made come high. The perforated board lining this closet holds many articles on rods and hardware. It saves carpentry, serves as finished wall. **11.** Savings can be substantial if closets are built with floor-to-ceiling openings so "headers" for door frames and framing above them can be omitted. Door jambs and trim can be left out also if closet openings are enclosed by bamboo screens or accordion type doors on overhead tracks. This could be a temporary measure while the bank account fattens.



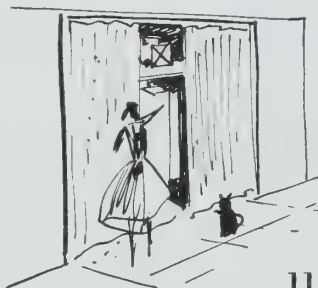
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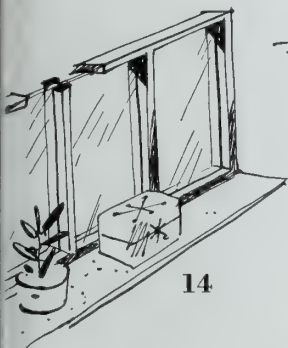
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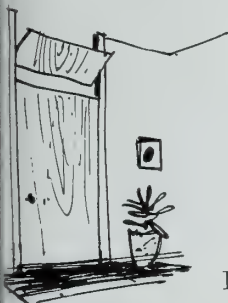
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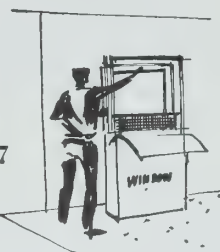
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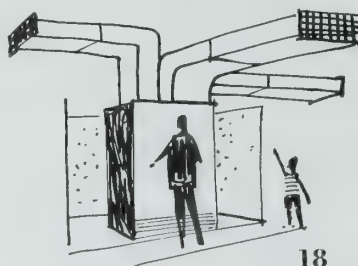
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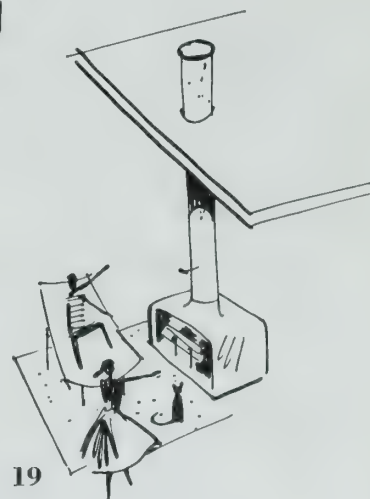


18

Economy in "packaged" products

17. Windows fabricated in a factory are a good value. The window sash, frame, trim, hardware and weatherstripping are sold in a package for one price. Matching screens and storm sash are also available. All parts are factory built to work well together. **18.** A "packaged" heating system also carries the price advantage of a product sold in volume and shows the smooth functioning of equipment designed as a unit and not put together piecemeal. Such a system may include a compact furnace, ducts for warm air distribution, registers for warm air circulation and a thermostat, all ready for assembly in a house. **19.** Steel fireplace and chimney, manufactured in component parts, are easily installed. Costing much less than the conventional fireplace is made in several designs and a variety of colors. **20.** A simple cost cutting idea is the elimination of baseboards in rooms. Bulky, dust-catching relics of earlier years, they can be replaced more cheaply by using a simple stock bullnosed molding at a height of approximately four inches above floor level.

Additional ways page 127



19



20

Gardener's Month

In June, view the garden with both hindsight and foresight. This useful form of double vision will show you how last year's mistakes can inspire next year's improvements.



First weekend

Daffodil country: Wherever the narcissus thrives, sooner or later overcrowding ensues and flowering is reduced. If you wait to replant until bulb foliage has died down, you may not get the job done at all. So dig while crowding is evident and place clumps in trenches to complete growth before separating and respacing bulbs in late summer . . . Watch for advance offerings of all hardy spring flowering bulbs at pre-season prices. Fullest choice of varieties is assured; savings average 10% . . . Recommended new book: *The Little Bulbs*, by Elizabeth Lawrence (Criterion, \$4), full of delightful and serviceable information despite occasionally breathless writing.

South and southwest: Rose growers are now called upon to pay the fee for a spring full of flowers. Black spot is moving in where humidity is high; rose chafers are reaching their hungry peak; alkali soils, and some not so alkaline, are causing rose leaves to turn a sickly yellow. For blackspot, dust weekly with ferbam or zineb. Chafers yield to malathion sprays or dusts. Iron sulfate or magnesium sulfate (Epsom salts) on soil around plants will combat alkalinity and chlorosis.

San Francisco northward: Not blackspot so much as mildew infests the Bay area; Oregon's roses lead a relatively clean life: but add karathane to weekly spray solutions out here.



Second weekend

North temperate regions: Gardeners may safely get something for nothing by raising new plants from pieces of old ones. Plants propagated from cuttings will be exact duplicates of original varieties. Small tents of polyethylene on wire supports will maintain necessary humidity around scores, hundreds of "softwood" cuttings set in an 18 by 36 inch bed of peat and sand, half and half. (Editorial aside: polyethylene is the plastic that is porous but moisture proof.) Most deciduous flowering shrubs, many evergreens such as andromeda, abelia may be thus increased. Just out: *Plant Propagation in Pictures* by Montague Free (Doubleday, \$4.95), the best how-to-root-it book thus far devised for the amateur.

Mid-south: Gladiolus corms you plant now 6 to 8 inches deep may produce better growth and flower spikes than many planted earlier, any set later; they blossom after hot days and before cold nights. Malathion and DDT sprays have doomed thrips, the worst pest; sole remaining risk in growing gladiolus is the ease with which flashy but mediocre results can be obtained. . . . As camellias move northward, peonies march farther south into territory once thought closed to them. To even the odds against peonies: pick faded blooms, fertilize early to encourage early formation of next year's growth buds.



Third weekend

Northwest to northeast: Chief facts to remember before you plant a garden pool: water-lilies do not grow well in "fast water." They are lusty and vigorous plants, requiring rich soil for best flowers. Tropical (tender) water-lilies are harder to handle but far more vigorous than the hardy kinds. They hold their flowers well above the water, rather than on it. Allow a minimum of 25 sq. ft. of water surface for hardy varieties, more for tropicals. Plant in a box or tub 12 to 18 in. across, 6 to 8 in. deep. Keep soil surface 8 to 12 in. under water; cover with sand to prevent roiling water. (For smallest pools try varieties listed in catalogues as "pygmies.")

Southern California: If there is a regional flower here, its name should be tuberous begonia. None better is grown currently anywhere, probably none so good. But best results follow placement under lath shading, in rich ground, with high humidity maintained. Combination may result in bud drop, stem rot, mildew. Try, in turn: withholding supplementary fertilizer, less soil watering, dusting with captan.

California north: Forehanded gardeners start dividing iris clumps right after flowering time. Theory: extra time for development of new roots before fall more than offsets extra size new rhizomes could attain if left alone until midsummer.



Fourth weekend

Peach and apple country: Home orchardists will find it difficult enough to control real troubles without battling imaginary ones. Example: mistaking "June drop" of partly formed fruits for disease or insect onslaught. Following natural self-thinning, which June drop is, trees will be benefited, size and quality of fruits improved, if average quantities are reduced. Leave apples, one to a cluster, at 8 in. intervals, along any branch; one peach at 6 in. intervals.

South and west: The only vegetables held by many to be worth summer toil are greens for the salad bowl. Way to grow them: under lath canopies or chicken wire, straw-strewn.

North and center: Along with next year's biennial flowers (Canterbury bell, foxglove, wallflower, sweet William) sow seeds of reserve annuals to supply flagging borders toward close of this season. As change of pace from marigolds, zinnias, petunias, try torenia, godetia, brachycome, nigella, sea lavender, gilia. Less common annuals offer a challenge to jaded gardeners. For proof, consult *Encyclopaedia of Annual and Biennial Garden Plants*, by Charles O. Booth (Macmillan, \$12.50), new English compendium of fantastic completeness, great warmth and spirit. Modifications for our climates are fairly easy; any failures, happily, should prove inexpensive.



THE WAY OF TEA

By James Biddle

The G.I. in a foreign country has two choices in entertainment. He may retreat to the safety of the facilities provided by an overseas post and remain in a transplanted segment of America for his entire tour. Or he may walk out of the post gates and into a world of strange customs and dialects. One summer evening I wandered out such a post gate into a Japanese town and into the Way of Tea.

A rural yet industrial Japanese town is a sight not quickly forgotten. Ours boasted a view of green-hued mountains pouring themselves into the sea, the town caught between. Rice paddies climbed the slopes behind us, slipped along the sea coast, and in spring turned to steps and valley-bounded streams of yellow rape blossoms. Modern man's contribution to the scene was 24 smoke stacks tossing soot to the sky. With industrialization had come the attributes of Main Street: trolleys clanked through town tooting at pedicabs and American made cars; neon screamed the gratifications of toothpaste, dried fish, and hotels with rooms for rent by the half-hour. The military occupation had added its bit in the form of the Bar California. The Duck Inn, and the Bit-O-Home, none of which featured mom's cooking. Yet, behind all this, down the vein-like side streets, survived the old Japan of paper street lanterns; roving noodle stands whose wanderings were heralded by pipe of flute; saki shops which could seat no more than five; low slung houses whose windowless wood and plaster walls secreted the family life within.

Down such a street I went in search of a certain *sensei* or teacher of the tea ceremony. The street-cars and automobiles were left

behind. The pavement ended. The noises changed to the slip-slop of wooden *geta* on bare feet, the slosh of water as it was tossed into the street from an open shop, the murmured conversation of officialdom in the corner police box.

My destination was a bar for the Japanese businessman and not the American soldier. The decor of neon, brightly tiled walls and mirrored columns was changed for that of an English chop house complete to the half timbering and white plaster, flagstone floors, and wrought iron carriage lanterns. In the far corner of the bar was a small door. Beyond lay a narrow entry, shoes regimented along a wall. A stair, so steep one climbed it like a ladder, led to the second floor. In stocking feet I scrambled up. Here, at last, was the straw matting and the paper doors. I coughed. The panels slipped open, heads bowed to the floor in greeting. I awkwardly sank to my knees in reply, and down the Way of Tea I went.

Chanoyu the Japanese call it. Occidentals refer to it as the tea ceremony. A ceremony it is, but a loose translation of the word seems closer to the truth—the Way of Tea, a way which wanders back into the last 500 years of Japanese life.

In ancient China tea was a rare herb, a medicine, and its use became bound in ceremonial trappings. The Way came across the sea from China in the 15th century with Japanese religious emissaries who had been dispatched to learn of the neighboring civilization. On their return, they demonstrated the arts and manners of the Chinese court. The feudal priesthood and nobility snapped up the innovations.

Thus began the Japanese codification of the tea ceremony, continued on next page

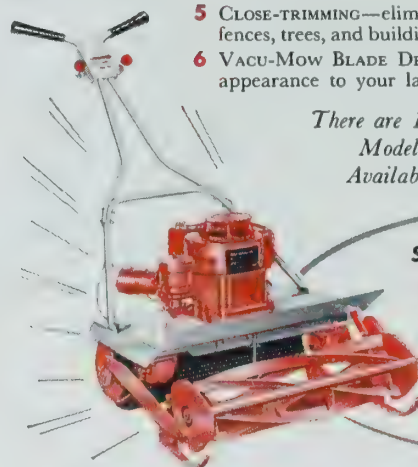


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THE WAY OF TEA (Continued)

a code which dictated the 100 ways to enter a room, to arrange a robe, to handle a tea bowl, to pour boiling water from a kettle, to beat the powdered essence into a pea-green froth. Interest in the esoteric art was not restricted to ladies and dandies of the Japanese court. The founder of one of the most prominent tea schools was a Buddhist monk.

The leading practitioners were the priests of the temples and the warrior lords who ruled their feudal domains from moated, multi-roofed castles. When a *daimiyo*, or chieftain of a noble family, returned from the interminable wars that plagued feudal Japan, he might well put aside his armor and plunge into the ritual of tea which only patience and endless practice had perfected to a measured tread. This contrast, bizarre to us, was quite understandable to the Japanese. In the temples a priest might rise from chanting 1,000 times the name of Buddha, and over the utensils of the tea company sink into contemplation of a universe whose every stone was populated with the divine essence of life. But that was 500 years ago. What of the G. I. who climbed a ladder to follow *daimiyo* and priest down the Way?

The room I entered above the English styled bar was purely Japanese. Of furniture there was none, yet the room seemed quite filled with its own emptiness. The gray-green matting of straw stretched away to a wall of sliding paper screens opened to admit a view of bark rooftops, a feathery cryptomeria and a burst of bamboo fronds. A second wall of speckled gray plaster was blank save for a tiny household shrine tucked high into a corner. The end of the chamber contained a recessed alcove decorated only with a hanging scroll, tones of black on white; below a single camellia branch jutted its angle from a pottery container. Before this alcove, head bowed low in greeting, sat a tiny gray-haired woman, wrapped in the palest gray silk, the lady who was to become both friend and nemesis.

As Matsumotosensei's head was raised from its position of greeting, the heads of three young ladies present bobbed up with long giggles. Grace is not an attribute of western dress in a Japanese setting and the younger generation of females seemed no more at ease upon the floor in their short dresses than I did in trousers and jacket. By a gesture I was placed to the left of the *sensei* so that as a male I was properly seated above the young women.

Conversation was brief, partly because of my lack of Japanese, but in the main because chit-chat is not a necessary component

of the tea ceremony. After a thorough examination of me, all eyes returned to the figure crouched before a bronze brazier in the corner. A Japanese girl was dipping hot water from a kettle, a long bamboo dipper balanced in her right hand. The dipper plunged into the water, was withdrawn, a portion of water returned to the kettle; then the dipper moved towards a bowl placed upon the matting of the floor. Girl, dipper, and water had almost completed the movement when the *sensei's* sharp cry halted all in midair. Shame trotted across the pupil's face; the other girls nervously twisted tiny ceremonial napkins of silk in their hands. The crime?—the student inadvertently had cocked her wrist at an indelicate angle to the dipper. Back to the kettle went the dipper, and we began again. Now the journey was made in safety, and from the bowl a green froth arose; a brisk whipping with a bamboo beater turned it to the consistency of cream soup. A plate, or rather a square, of thin rice paper was placed before me, and a lacquered box massed high with pink and white sugared rice cakes was offered with a bow. The cakes were the size and texture of an artist's eraser. There was a large toothpick-like item with which to eat them. I managed to segregate a bit of cake in the side of my mouth. Amazement swept the faces of the company at my handling of the toothpick. But when I reached for the tea bowl, it proved too much for the *sensei's* patience and too amusing for the girls. Muffled laughter crept from behind three pairs of hands while my own were relieved of the tea bowl. In a moment the bowl was transformed into a living extension of the teacher's hands as it rose, dipped to murmured phrases of acceptance, and rose again to the lips in the culmination of the art of drinking tea. I had received my first lesson.

For more than a year I climbed the ladder-like stairs every week to that small room for instruction in an ancient tradition. My legs learned to acquiesce, with only a few twinges, to the unaccustomed angles into which they were forced. The other pupils came to accept my hulk, and we laughed together at our errors. A Tokyo University graduate, a neighbor, volunteered to interpret. In return, I helped with his English conversation, his badge of higher education. For more than a year I was schooled in the art of kneeling gracefully, of opening a panel with the proper placement of the fingers, of entering a room with the approved foot, the approved tread,

(Continued on page 83)



DRESS BY VERA MAXWELL

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THE WAY OF TEA (Continued from page 80)

the approved position of the arms which bore the utensils of the ceremony. The entrance once mastered, it was necessary to learn whether one pivoted to the right or to the left according to the tea utensils one carried and the particular moment in the ceremony. Once the tea equipment was assembled, centuries of ritual dictated every movement. Let one article be improperly placed upon the matting and we began again—kneel, bow, rise, enter, leave.

In the beginning the constant tap of the *sensei's* fan upon the *tatami* would indicate in maddening frequency that the American had been guilty of awkwardness and, hence, wasted motion. I would try once more, sweat pouring down, with a secret oath that never again would that little room see me. Yet the following week caught the sounds of my footsteps hurrying down a lantern lit alley, the clump of discarded shoes, the scrape of a sliding panel, the rustle as bodies bowed in evening greeting.

The lessons continued and the tap of the fan came less frequently. I joined the others in smiling with pity upon the crudities of any newcomer. The rice cakes were eaten, if not with relish, at least with discretion behind an upraised hand. Gallons of green tea were consumed, for the interpreter and I, being the only males present, received every bowl produced by a woman pupil. To decline a lady's bowl would have seemed an insult to her tea making abilities.

As time passed, the camellia in its vase was replaced with a sprig of chrysanthemums—and one form of *chanoyu* was replaced by another. Fall brought a different manner of entering, turning, picking up, putting down, bowing, rising, leaving. The presence of a guest of more than ordinary rank required new forms of utensils, new precision in handling. The fan again beat its steady tattoo upon the matting.

After the lesson hour Matsumoto's husband, dressed in long woolies and black silk robe would appear, eager for American cigarettes and conversation. Neighbors came to see and talk. They discussed curios I had bought and gasped in outrage at what the dealers had charged the "Blue Eyes." Small gifts were exchanged, delicate pieces of porcelain for me, huge painted boxes of sweets for the Japanese. The lessons swept by, and the rhythm of the fan slowed as the fall evenings drew in. A night on the town came to mean an invitation from a storekeeper to stop for talk and a bowl of tea, a chance to watch

the town's leading calligrapher create a poem in the script of China 2,000 years ago, or a visit to a Japanese movie theatre where not only standing but rafter room was sold.

Snow came and the winter prunus angled forth from the vase. The hearth appeared from beneath the *tatami*, and the fan's beat grew faster as new rules of decorum were applied. It would seem impossible that there could be so many variations of a single theme. Yet to achieve something approaching perfection, the beginner studies for at least two years, then moves on to the intermediary and advanced forms of the art, a matter of an additional three or more years. Perfection, if ever achieved, is acknowledged only when the student has passed the examinations at the headquarters of his school in Kyoto and received a certificate accrediting him as a teacher. The certificate is the final goal of one who has devoted years to the Art of Tea.

The cherry branch appeared in the vase, and time, an essential element in acquiring a knowledge of the tea ceremony, had dwindled away. A last early summer evening was passed in the tiny room atop the stairs. I had a final view of the roof tops, the cryptomeria and bamboo. Then it was behind, and a toy of a train carried me away from that seacoast town in southern Japan.

What did an American gain from such an expense of time, effort and muscular pain? You might mention discipline, the ability to force oneself to concentrate the mind and physical reactions to a totally new pattern; or friendship, an association with individuals of a race whose social, political, and religious life is so diverse from one's own. But it was not for these externals that the Way of Tea came into being. An ancient poem explains it thus. A scholar contemplated alone in his mountain retreat, a vista of falls and mist before him, his tea cauldron beside him. The noise of the winds and the mountains faded, only one sound remained to fill the room. It was the bubbling water of the tea cauldron.

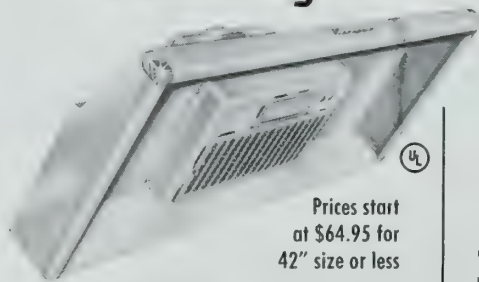
To the Westerner this may be a charming bit of romanticism. A Japanese sage would know at once that that particular scholar had been blest with a view of paradise, a paradise where the human limitations of mind and body are sloughed off and all becomes spirit. The scholar and his bubbling water had been joined for a fleeting moment on this earth in spirit. A Westerner could at best only understand it as tranquility.

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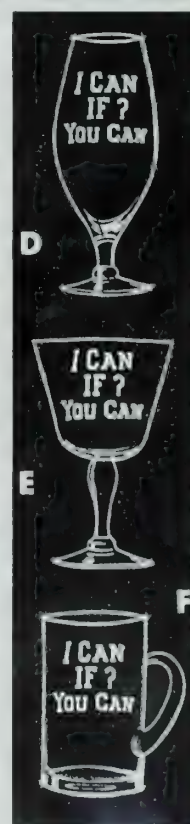
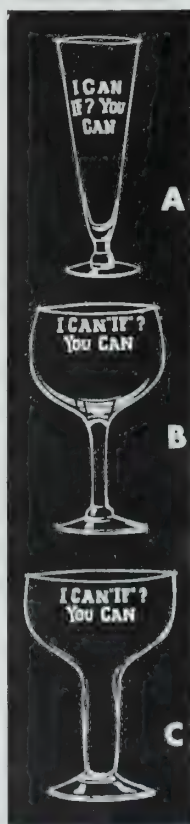
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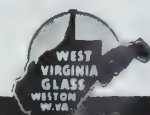
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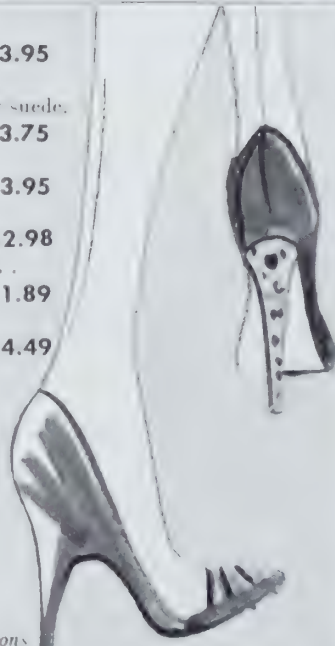
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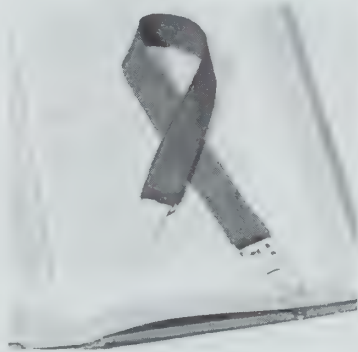
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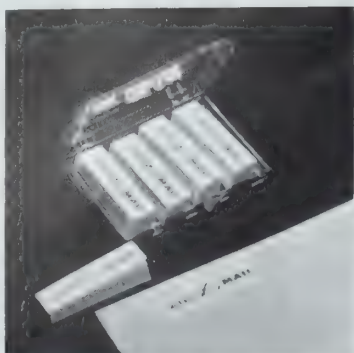
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"MANDARIN" BOWL

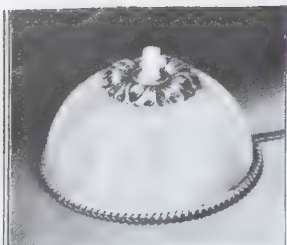
A handsome reproduction of oriental porcelain art. Glistening white, 6 1/2" across x 2" deep, hand decorated multi-colors representing fascinating symbols such as the Dragon (symbol of Spring), Winged "Feng Huang" (symbol of the Empress), Bat (symbol of happiness). Fine for candies, nutmeats, snacks, relishes or as a lovely decorative accent in your home.

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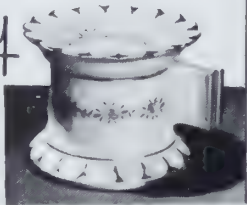
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Hang it on the clever gold-plated metal holder shown here and your belt wardrobe will be kept in perfect condition. Designed to hold fifty belts, it is constructed so that you may select a belt without removing the other forty nine. 12 3/4" long x 3" wide x 1" deep. it will hang from the closet bar. \$2 ppd. Mission Industries, P. O. Box 1087, Escondido, California.

Ice cold food tempts the appetite on sultry summer days. So that you will have abundance of crushed ice for cool sea food, for cold soups, for frigid desserts and drinks we show this excellent ice crusher. 7" high x 9" in diameter, it has an aluminum liner insulated with glass fiber. \$14.95 ppd. Johnny Appleseed, HG6, Box 703, Beverly, Massachusetts.

Flower cart. This is an agreeable accessory which you can turn to several uses. The three recessed shelves have a guard gallery which will hold a variety of potted plants in safe array. You might use the cart as a hostess aid. 25" x 34" x 16". it is made of metal finished in white. \$9.95 plus 50c postage. Foster House, 430 So. Jefferson, Peoria, Illinois.



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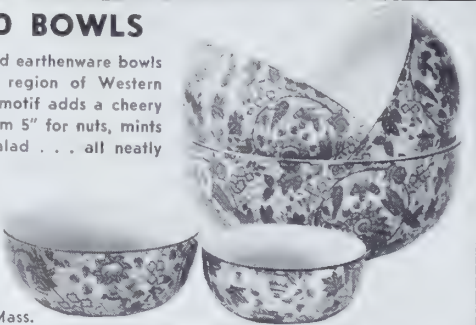
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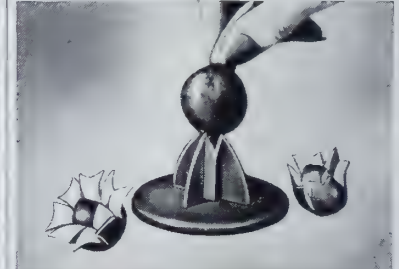
This lovely Rococo switchplate has a soft gold finish that never dulls or requires polishing. Perfect for any home decor. Of beautifully molded sturdy plastic, 9" high by 4" wide, they're also available in porcelain-like white finish. At these tiny prices you will want them throughout your home.

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Our favorite find

is this ever-flowing fountain. Designed for use on a festive table, it could also be adapted to use on a brick or stone terrace. Made of metal finished in chrome, it has three tiers and an electrically operated centrifugal pump which re-circulates two quarts of water. AC-110 volts. \$79.95 ppd. Kendix, 4201 Western Ave., Western Springs, Ill.



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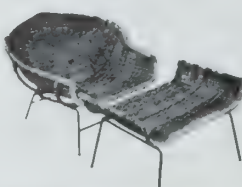
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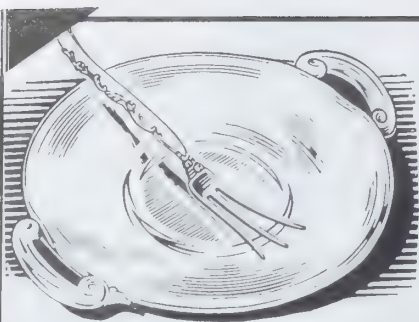
Contemporary casual floor cover, this heavy handwoven For-mosan grass matting. Natural beige, to blend with any color scheme. A full 1/2" thick...tough and long-lasting. Easy to clean with vacuum or soap and water. Sea grass matting comes in 12" squares, in rolls 9' wide. It is simple to detach (or add) squares to fit matting around furniture or hearth. When ordering, send room dimensions, measured in feet. For example, if your room is 9' x 12', you would need 108 sq. ft., at 19¢ per square foot...a total of \$20.52. If your room is 12' x 14', you would need 168 sq. ft., at 19¢ per square foot...a total of \$31.92. Usually sold as high as 40¢ a sq. ft.

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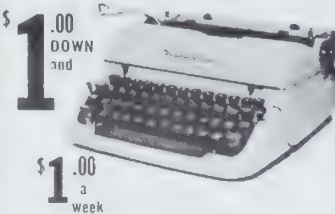
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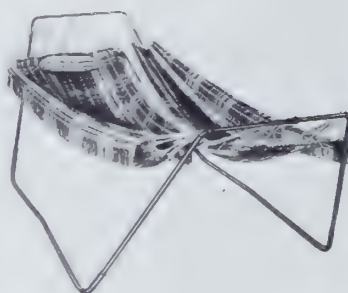
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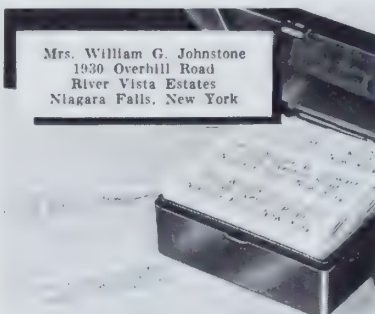
Buckles and bows and a nosegay of flowers make neat decoration for summer shoes. We show here a set of three styles: buckles made of black patent and brass; bows made of fine suede or gros-grain silk; nosegays made of exquisite multi-color artificial flowers. The set of three is \$5. plus 50c postage. From Century Shoe Repair, 211 Park, Baltimore, Md.



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AROUND

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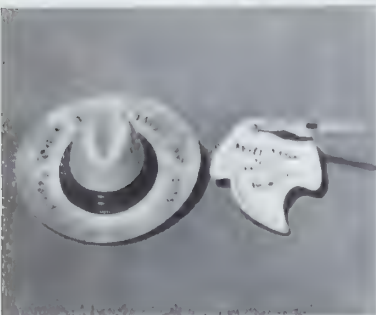
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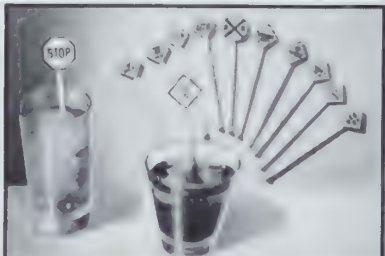
Father's Day Gift



Either of these handsome gifts will make Dad or Grandfather proud and happy. Have your child write a greeting (guide his hand if he is too young to write himself). We will reproduce it on this 10" ceramic hat ash tray or desk pen holder (doubles as ash tray) with fine ball point pen. Each **\$5.98** plus 50c postage. No C.O.D.'s, please. *Allow two weeks for delivery.* Free catalog on request.

KAREN STUDIOS

Dept. HG67 Box 175 Rye, New York



Signs Of A Fine Host or Hostess . . .

"Road-Stirs" For Party Fun!

Swizzle Muddlers—12 of them, each with a different road sign—that prominently identify guests' glasses and provide some good-natured ribbing, too! "Stop" is for the guest who's had one too many, "Soft Shoulders" for the crowd siren, and so on. Muddlers are bright yellow plastic with raised lettering in black. Order Number **0962-6**, Road-Stirs, 12 for **\$1.00** by mail, postpaid.

Write Now For Exciting Catalog!

Miles Kimball

137 Band St., Oshkosh, Wisconsin

Tie Prince®

Gold-plated Tie Prince®

TIE RACK

Handsome, "different"
Father's Day gift

He'll love *Tie Prince* because it's so practical. You'll love *Tie Prince* because it's so handsome to give, so well received. It's elegantly gold-plated, in distinctive gift box.

Tie Prince holds up to 50 ties. Keeps them neat, easy to select—none fall on floor. *Tie Prince* hangs "out of the way" on the crossbar of closet. Truly, the perfect tie rack.

TO ORDER: Send \$2 check, cash or m.o. Immediate delivery, postpaid, with money back guarantee.

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Box 1087-G, Escondido, Calif.

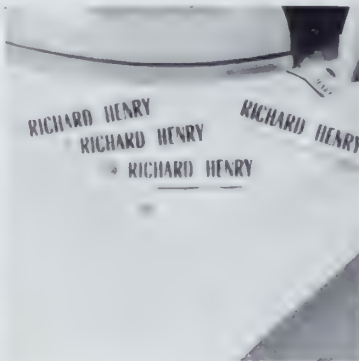
\$2

POSTPAID
IN GIFT BOX

SHOPPING AROUND



In summer the frost is on the gold-plated jewelry shown here. Designed like an oak leaf, each piece is patterned with a white frost-like finish, each is set with a large cultured pearl. \$2.50 for the pin, \$2.50 for the earrings. \$4.50 the complete set. Postpaid. Federal tax included. Order from Aimée Lee, Department HG6, 545 Fifth Avenue, New York 17, N. Y.



Iron-on name tapes will adhere to any cloth. Mark the school and college clothes with these easy to apply labels and you will save replacement money. Tape is white; marking is red, blue or black. \$1.50 for 100; \$2 for 150; \$3 for 300. Add 50c for the second line. Postpaid. Order from the Art Colony Industries, Inc., 11 University Place, N. Y.



Giant size and light as a feather is the natural straw carry-all shown here. Handmade in Mexico, it has a fascinating texture which will complement your summer cottons. You will want to take this along on your plane trips because it is so capacious. It is thoughtfully fitted with inside and outside pockets. \$4.75 ppd. Greenhall, 1133HG, B'way, New York.



Change of pace. Be sure to get the handsome belt shown here. It has a metal buckle (silver or gold color) which is easy to unsnap. 1" wide leather strap comes in black or brown. Men's sizes: 32 to 44; women's: 22-34. \$1.95 plus 20c for one buckle and one strap; \$3.75 plus 20c for buckle and two straps. Ruth Brawer, Box 4035, Tucson, Ariz.

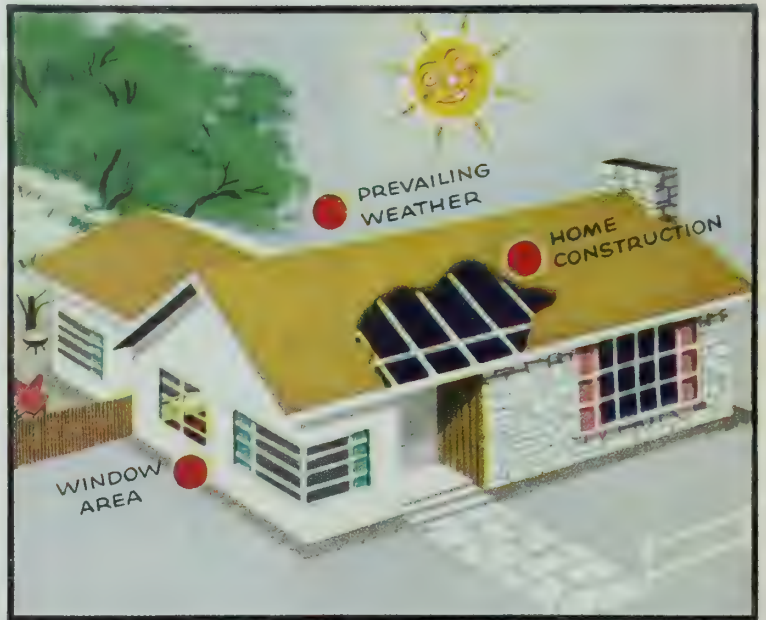


A gourmet cook will welcome the gift of this four-blade mincer. The Swedish steel knives are set into an ivory case and will never need to be reground or sharpened. It will mince or dice everything you need for soups, casseroles, salads or dessert. It comes apart for cleaning. \$3.98 plus 35c. Here's How Co., HG6, 95 Fifth Avenue, New York.

Why aren't you enjoying whole-house air conditioning?



1 AS LITTLE AS \$5.00 A WEEK buys American-Standard's new packaged air conditioner, expertly installed to deliver cool comfort to every room in your house! Can be connected to present furnace ducts or installed with low cost, pre-fabricated ducts.



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COMFORT IS A FAMILY AFFAIR

There isn't anything more relaxing, more colorful or so downright practical on furniture than Masland Duran. Even with its lightest colors you can relax, fully assured that they will keep fresh and lovely with the whisk of a damp cloth. Be sure to see this beautiful vinyl plastic in new Yearling pattern. You'll see it on all fine furniture, including this versatile grouping by National. Write for a free folder with samples. The Masland Duraleather Company, Dept. G-6, Philadelphia 34, Pa.

Elastic fabric back

Masland Duran
Vinyl upholstery



Shown are 8 of the 16 colors available
in Masland Duran **YEARLING**.



SHOPPING AROUND

The pistol pruner is so easy to use even the most lackadaisical member of the family will compete for its possession. The handle is made of plastic, the blade is made of sturdy metal. 9¾" long, it has a quick trigger action. Because it is modestly priced you can afford more than one. \$2.95 postpaid. Miles Kimball, 100 Bond St., Oshkosh, Wisconsin.



Magnets, not magic defy gravity when you use the clever soap holder shown here. The plastic bracket can be fastened to the wall with cement. It is fitted with a strong Alnico magnet. With this holder you receive a steel disk which you insert into soap. Magnet attracts steel and holds soap in place. \$1 ppd. Walter Drake, HG6, Colorado Springs, Colorado.



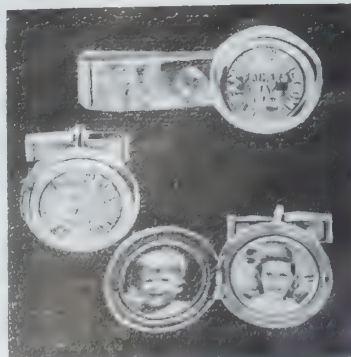
For the family: water buffalo sandals. Hand made in India of natural color leather they are hand shaped to fit the arch, have a leather covered cork wedge for comfort. For beach and country wear they are perfect. And the cost is modest: \$5.35 for children's sizes 8 to 3; \$7.20 for women's 3 to 9; men's 6 to 12. Ppd. Bloom's, HG6, 311 Sixth Ave., New York.



A Victorian chair. This is the chair for a very feminine bedroom. Strongly made, it is covered in spot-proof velvet. Colors: red, rose, gold, brown, turquoise, sage green or emerald green. Height 32"; width 23"; seat height 17"; seat depth 17½". \$34.50. Express collect. Order from the Hunt Galleries, Inc., Department HG6, Box 492, Hickory, North Carolina.



For father's day we show the sentimental tie bar and cuff links set. Made of sterling silver or gold-filled metal, each of the three pieces is set with a locket which holds two pictures. The inscription "Father's Day 1957" is engraved on each. \$3.50 for the tie bar; \$5 for the set of links. Ppd. Tax incl. Wayne Silver-Smiths, 546HG, S. B'way, Yonkers.



"GO NATIVE" PEON PANTS & WEDDING SHIRT

Going vacationing or just getting a head start on a spring wardrobe, you'll thrill to this imported playwear cut from homespun mountain manta cottons, (oyster white).

PEON PANTS—wrap around, tie at waist and ankle. Fit is no problem, mention your size. SMALL, MEDIUM, LARGE, Ppd. \$6.75.

WEDDING SHIRT—pleated, embroidered, real centavo coin buttons. Sports collar. Embroidery on shirt in choice of BLACK, GOLD or INDIAN ROSE. Sizes 10-18, Ppd. \$7.50.

BOTH SHIRT & PANTS \$13.50.

Write for free catalog imported fashions and gifts
HG OLD MEXICO SHOP, SANTA FE, N. M.



Here's Age-Old Beauty

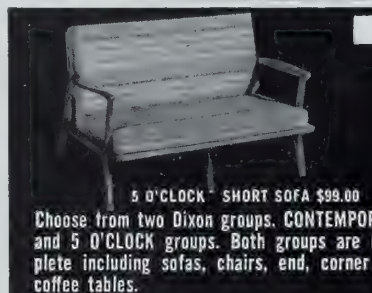
Picture this classic pair, **Venus**, Goddess of Beauty, and **Hermes**, Messenger of the Gods, in your home. Chalk white for a rich dark background, Black for a light. Bronze for any setting. Their serene, classic beauty will make your home even more charming. And they're a most desirable gift. They are 9" tall. Felt-padded pedestals. Two pair \$11 ppd.

One pair, postpaid, \$5.95

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1000 for \$1 • PERSONAL ADDRESS LABELS 1 to 4 lines neatly printed in black; gilt edge. Gummed labels in pads (1½ x 1½ in.). 3 inch Plastic Box included. We print our sizes! For envelopes, checks, books, records, tools, toys. 1000 for \$1 ppd. Any 5 orders, \$4. Guaranteed to please. Prompt delivery. Write Bruce Bolind, 60 Bolind Bldg., Montrose 41, Calif.

Frederick W Strandberg
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Catch Wax Drippings with

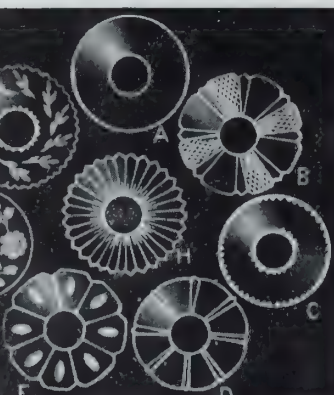
IMPORTED CRYSTAL BOBECHES or PRISM BOBECHES SETS

many glamorous styles

These lovely, inexpensive wax catchers will prove the best investment in table glamour you've ever made. Slip down over the candle to catch the candle drip, and save table linens. And... its radiant crystal, glitters with the flash of the candle flame above. Each bobèche is 3" across, with a 1" opening for candles. Perfect for candelabra, sconces, chandeliers. Satisfaction guaranteed.



Style #1859, Imported Prism Bobèche. 1 Bobèche and 8-3/4" prisms. \$2.25 each Ppd. \$4.50 Ppd. a pair



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B69 ea. F59 ea.
C39 ea. G69 ea.
D59 ea. H69 ea.

• Minimum order of 6 bobèches.
• Check or money order.
• Other styles available.
• Add 45¢ for postage and handling.

PAULEN CRYSTAL CO.

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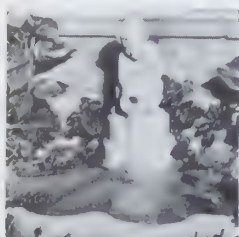
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of Distinctively Sculptured
Lifetime 'Heirloom' Terra Cotta

A veritable classic masterpiece of the ceramic arts lending visual as well as audible beauty to its surroundings whether out of doors or indoors. Though crafted today by methods that are centuries old, comparison will show that it is the least expensive piece of its kind.

Complete with silent, hermetically sealed immersion pump, sealed in its own lubricant. Uses same water over and over. No splash or overflow. Needs no pipes or plumbing. Easily assembled. Weather resistant. Color: Glazed eggshell Terra Cotta with lining in bowl of glazed turquoise Terra Cotta. \$269.50 shipped prepaid in U. S. A. 25% must accompany C. O. D. orders.

POOL DIMENSIONS: Front to rear, 32 inches; Side to side, 37½ inches; Overall height, 28 inches; Total Weight, 310 pounds; Recirculated water capacity, 8 gallons.



WRITE FOR COLOR BROCHURE of other Lifetime Heirloom Terra Cotta Kendix Creations for the outdoor living room.

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for 10" Tree up to 18" diam.	\$50	\$65
for 10" Tree up to 32" diam.	\$60	\$72.50

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Aluminum
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Original Crane & Leaf
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This Lucidum leaf made of aluminum has a concealed light which casts a soft, gentle light on flowers and foliage at night. The garden is transformed into a beautiful, fascinating, new living sculpture to be enjoyed at night as well. Lucidum leaves blend with foliage by day. 10" leaf—32" high, complete with 12' watertight, safe cord and socket. Lights up 20' area.

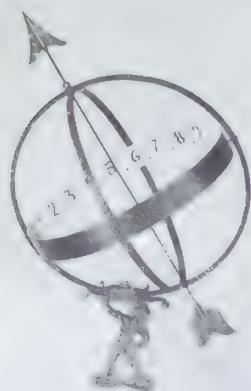
Single Set **\$15.00**

Double Set **\$28.00**
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A garden ornament which is as interesting as it is unusual. Wrought iron in forest green finish with the numerical rim twice fired and lacquered for permanence. Sun dial is supported by Tigris Atlas. Once set up, the sun's shadow will tell you "the time". 18" in diameter and 34" high. \$35.00. Express charges collect.

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With Kettle, Wagon, Tables, two grills, and three stainless steel and aluminum tools.

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SCARE BIRDS AWAY!—\$1

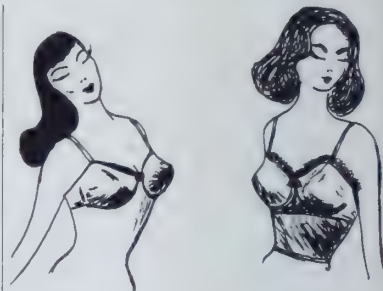
'SCRAM-OWLS' frighten birds and keep 'em away from your fruit trees, gardens, lawns. Protects your clothes-lines, window ledges, patio, cars and outdoor furniture. Bright, colorful metallic Owls repel birds without harming them. Decorative, cute. Each is 3½"x5". Set of 8 for only \$1, postage paid. **Guaranteed to do the job or your money back!** Order SCRAM-OWLS SET direct by mail from Sunset House, 260 Sunset Bldg., Hollywood 46, Calif.

SHOPPING

Canine comfort is assured in a sling bed like the one shown here. The black finished iron frame has detachable legs; canvas sling is removable for washing. Yellow, black, green, red, white. \$4.75 for 18" x 18"; \$7.45 for 27" x 21"; \$10.95 for 36" x 27" ppd.; \$12.95 exp. coll. for 48" x 32". Hitching Post, 261 HG Glen Cove Ave., Sea Cliff, New York.

An elegant brooch reminiscent of French court days: the sterling silver feather pin. Hand wrought of heavy silver, it is three inches long, is fitted with a safety catch. \$3. The matching sterling silver earrings make a flattering frame for the face. \$3. The set complete is \$5 ppd. Tax incl. Jamaica Silversmith, HG6, 79-32 164th St., Jamaica, New York.

Metamorphosis: your plain Jane candlesticks into sparkling beauties. Do get a set and deck your unadorned candlesticks. One set consists of: imported crystal bobèche and eight brilliant prisms. Prisms are 3½" long. \$2.25 for bobèche with prisms; \$4.50 for two sets. Get several! Ppd. Order from Paulen Crystal Co., 296 Broadway, N. Y.



Your problem for more Comfort and Fit is solved by Hilbrun Custom-finished Wired Bras.

You may now order by mail: send us your measurements—under arms, and bust; across bust; and waist. **State color:** White, Black, Navy or light Blue; in Cotton or Nylon. Prices: **Short Bra, \$16.50; Long Bra, \$24.50;** postage included. **Mail check with your order.**

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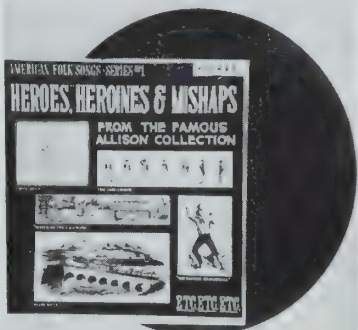
Facing the Plaza Hotel near Paris Cinema

AROUND

Lahalla leaves are used to make this place mat. Beautifully hand woven, the mat will enhance both the modern and the provincial table setting. It is generous in size, too. 12" x 18". These interesting texture mats are easy to keep clean. Just wipe each with a damp cloth. \$1.50 postpaid the set of four. Dunhaven's, 4115HC Lafayette Street, Dallas 4, Texas.

Collector's record. You will enjoy this colorful 12" long-playing record entitled "Heroes, Heroines and Mishaps" which is part of the collection of John Allison. It plays historical ballads of America from Colonial times to the turn of the century. It will make a choice gift for the off-beat music lover. \$4.98 ppd. Ficker Records, Old Greenwich, Conn.

Excellent value. This imported covered dish is reminiscent of Staffordshire. The background is white, the scenic and flower decoration comes in a choice of two colors: pink or blue. Use it to serve vegetables, sauces or desserts. 5 1/2" x 7 1/2". \$3.95 complete for covered tureen and platter. Postpaid. The Added Touch, Dept. HG6, Wynnewood, Pennsylvania.



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1000 Name & Address Labels \$1

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Beautifully printed on fine quality gummed paper 1000 for only \$1.00. SPECIAL OFFER. Any SIX orders for \$5. Personalized labels, make a wonderful, useful present. Money back if not delighted. Handy Gifts, 611 Jasperson Bldg., Culver City 1, Calif.



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No kindling, no fuel, no flame, no smoke. No fanning, no stirring. Just plug in this powerful fire lighter, bury it in the charcoal and in minutes, you'll have an even burning bed of coals. High grade tube element and burnproof handle. U-L approved.

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BACK DOOR KNOCKER.

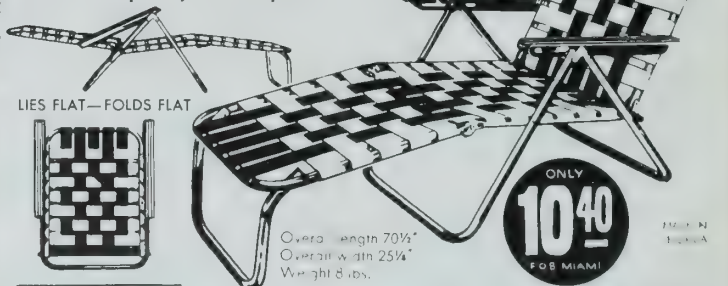
This is the part of the cat that goes over the fence last—and we think it's terrific for your kitchen or patio door. Of black iron, about 7" high, it mounts easily with two wood screws which are included. \$4.75. In solid brass it is \$6.75. Postpaid from Tennessee Chromium Plating Co., 206 Louise Ave. HG, Nashville, Tenn.



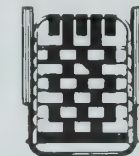
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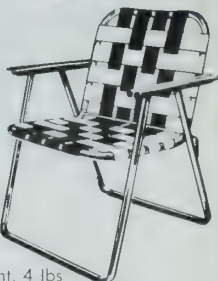
Choice of colors

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Seamless tubing of Alcoa Aluminum. Firestone Velon Webbing. Completely weatherproof.

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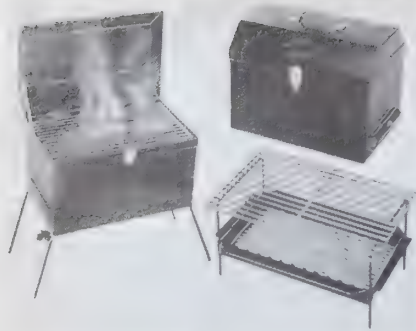


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CHARCOAL COOKING at its tastiest... with top convenience. Exciting new recipes made easy with this all-purpose grill. For fireplace, terrace, hunting, traveling. Adjustable fire box, hood and draft control, folding legs. Heavy quality construction. 17" l. x 11" w. x 14 1/2" h. — 187 sq. in. cooking area. Weight 22 lbs. RECIPE BOOKLET. \$24.95 Express Collect . . . remit

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For Your Garden

This chubby little fellow with Jug and Bird Bath is 25 in. high, 28 in. wide. The jug can be piped for running water. Made of Pompeian Stone \$65.00 Each. New York Figure without bird bath \$35.00

Write NOW for catalogue picturing a great variety of lovely Ornaments in Stone, Bronze and Lead for House or Garden.

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Cast Iron Aluminum
Settee 1'0" 29 1/2" long \$49.50 \$59.50
Arm Chair with apron ea. \$21.50 \$25.50



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Ancient God protector of home and garden. In High Iron White or Antique Green \$79.50



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Aluminum painted White. Antique Green. Black.

14" high 18" diam. \$42.50
24" high 18" diam. \$85.00

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Standard 4" Aluminum. Award winning White. Bone. Old Blue. Gold. Pink. Antique Green. \$27.50

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Century Old Beauty in Cast Iron-Aluminum

Expertly cast in the Fern Leaf pattern below it not only extremely comfortable but highly decorative.

Settee 27" 31" long \$69 \$78
Chair 27" 31" \$40 \$48

FERN LEAF PATTERN

Antique Iron Craftsmen

2500 27th Ave. N., Dept. G6-7
Birmingham, Ala.



SHOPPING

Pedestal compote. The handsome covered dish shown here is an exact copy of an old Staffordshire piece. Made from antique molds, it is a graceful ornament and a practical serving piece. Use it for nuts or glazed fruit. 8" x 5", it has a white background with Tonquin pattern in pink, blue or brown. \$10.95 ppd. Jenifer, Great Barrington, Mass.

On the road you will appreciate the convenience of the "spare tire case". It is made of heavy cloth which is coated with plastic. It is designed to hold the loose tools which always make such a racket against the metal floor of your trunk compartment. Colors: pastel pink or green. \$1.98 postpaid. Order from The Sleepy Hollow Gifts, HG6, Falls Church, Va.

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Outdoor Drinking Fountain

with garden hose connection

\$3.95 ppd.

Attaches to any outside faucet or sillcock. No tools required; adjusts any angle. Nickel plated brass; green styrene bowl. Guaranteed, Sanitary.

- Also available with remote mounting bracket and six feet of hose \$4.95 ppd.
- De-luxe model, large, all metal, chrome, with or without remote bracket \$9.95 ppd.



Kiddie Lawn Shower



Portable, simple, compact. Solid brass spray head. Heavy gauge steel tubing with rust-proof enamel finish. Easily adjustable to 2 1/2, 4 or 6 ft. height. Simply spot the point, step firmly on welded pedal and it sinks into ground. Safe, sanitary, unbreakable.

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SELSOW CO., Box 4472, Wilmington, Mass.

CHECK THE WIND SPEED AT A GLANCE with this CUSTOM WIND RATER

Extremely sensitive and accurate reading of wind speeds is obtained with this precision custom-built Wind Rater. Hand-some 6" indoor wind velocity recorder is of SOLID WALNUT and hand-rubbed to a lasting satin finish. Dial registers gusts up to 100 miles an hour. Weatherized for use in saltwater areas and on shipboard, it is easily installed on roof of your home, office or cottage. Simply mount the 4 spinning cup unit on ALUMINUM shaft with mounting brackets. Costs nothing to operate because it generates its own current. Guaranteed, complete with 50 feet of insulated outdoor stranded wire cable.

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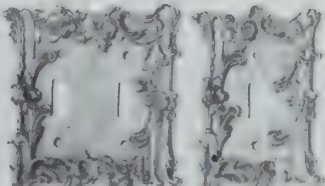
NEW... SANITARY... Easily used disposable FLY TRAP. Kills disease-carrying flies OUTSIDE before they get indoors. For home, farm, business. Simple action... merely hang the CHEMICALLY TREATED, baited trap in tree or bush. Holds over 25,000 dead flies. No cleaning or objectionable handling. When filled destroy entire trap. Guaranteed results. Set several traps about 30 feet apart for a FLY-FREE summer. Set of 3 only \$1 ppd. Carol Beatty, 287 Beatty Bldg., Hollywood 46, Calif. FREE Catalogue included.

AROUND

At the beach or on the lawn every one likes to play "catch." We suggest that you get this large (14") ball which is made of shiny colorful vinyl. Easy to inflate, it comes marked with a name. Order several because it is inexpensive. Each of the children should have one and, of course, papa. \$1.25 postpaid. Levin House, 25 Hutchinsonson, Mt. Vernon, New York.

Switch plates for an exquisite room: the elegant cast brass ones shown here. There is nothing more handsome than these on the market. Finish is antique or bright brass. \$7.50 for single toggle (3" x 5"). \$12.50 for double (4½" x 5"). Add 25c postage for each. Order from Sherle Wagner, Department HG6, 123 East 57th Street, New York.

The usher's gift from the groom could be the handsome jewel case shown here. Designed like a wallet (5" x 4" x 1"), it is the perfect traveler. Note the way that it stands when it is closed, the convenient way it lies when opened. It will hold studs, links, stays and clasps. Imported from England. \$7.95 ppd. Jack's Mail Box, HG6, 95 Fifth Ave., N. Y.



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FACE • Arms • Legs

Now, really get rid of ugly "whiskers" on chin, lip, arms and legs fast with sensational new Aphrodite. Harmless. Odorless. Not a wax! Leaves skin soft, smooth—more alluring. Safe. Fast. Easy. Effective. Money back if ugly, stubby hair grows back after 3rd application!

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The Garden SPOT
170 Washington Street • Marblehead, Mass.

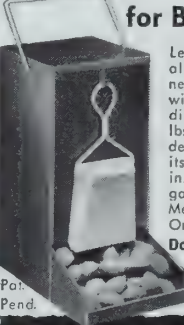
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Bell of India

FOR GARDEN OR PATIO

Romantic WIND BELLS from Brahmin temples handcrafted in solid brass. Hang from branch or beam: the butterfly will flutter in the slightest whisper of a breeze and the bells will sing their gay melodious song. (Note interesting artisan-designed cross-clapper.) Historic story included. A lovely hostess gift.

24" WIND BELL (SHOWN) \$2.95

32" 3-BELL STRAND \$4.95

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Ready-fully a bled PA DA RC CUPOLA your garage breezeway ranch house that will fit any pitch roof. Made of pine, painted two coats white, 31" high, 18" square. Aluminum or copper covered roof. Needs only a screw-driver to put up in 10 minutes. With ALUMINUM covered roof, \$39.50. With COPPER covered roof, \$42.50. Express Collect. Other sizes and styles from \$16.75 to \$149. Weather-vane shown 19" by 20" made of COPPER and ALUMINUM, painted black, only \$11.95 postpaid.

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Picnic Plateholders
39¢ EACH POSTPAID

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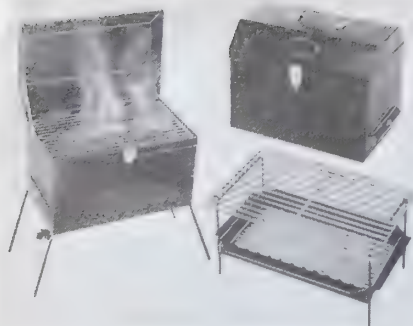


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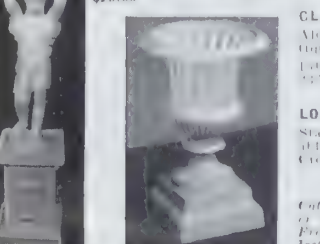


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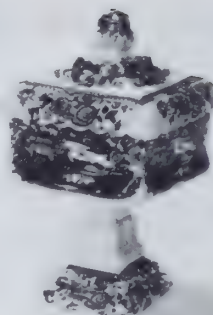
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KILL FLIES OUTDOORS

NEW... SANITARY... Easily used disposable FLY TRAP. Kills disease-carrying flies OUTSIDE before they get indoors. For home, farm, business. Simple action... merely hang the CHEMICALLY TREATED, baited trap in tree or bush. Holds over 25,000 dead flies. No cleaning or objectionable handling. When filled destroy entire trap. Guaranteed results. Set several traps about 30 feet apart for a FLY-FREE summer. Set of 3 only \$1 ppd. Carol Beatty, 287 Beatty Bldg., Hollywood 46, Calif. FREE Catalogue included.

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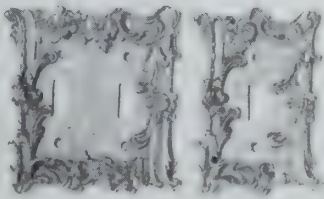
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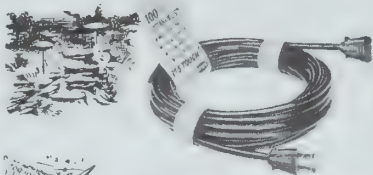


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Does the dirty work for only
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Bell of India

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Romantic WIND BELLS from Brahmin temples handcrafted in solid brass. Hang from branch or beam: the butterfly will flutter in the slightest whisper of a breeze and the bells will sing their gay melodious song. (Note interesting artisan-designed cross-clapper.) Historic story included. A lovely hostess gift.

24" WIND BELL (SHOWN) **\$2.95**

32" 3-BELL STRAND **\$4.95**

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PAGODA ROOF CUPOLA

Ready-Built, fully assembled PAGO-DA ROOF CUPOLA for your garage, breezeway or ranch house that will fit any pitch roof. Made of pine, painted two coats white, 31" high, 18" square. Aluminum or copper covered roof. Needs only a screw-driver to put



up in 10 minutes. With ALUMINUM covered roof, \$39.50. With COPPER covered roof, \$42.50. Express Collect. Other sizes and styles from \$16.75 to \$149. Weather vane shown 19" by 20" made of COPPER and ALUMINUM, painted black, only \$11.95 postpaid.

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RATTAN

Picnic
Plateholders

39¢ EACH
POSTPAID

A bargain you can't miss, especially with picnic weather just ahead. These clever wicker holders are perfect for giving strength and substance to a paper plate. Just slip the plate in place and "dig in". Hand woven and imported from Hong Kong. 9" size fits most plates perfectly. Use them over and over. Ideal for cake or sandwiches on napkins or passing chips and dips. 39¢ each. 4 for \$1.50—12 for \$3.95 POSTPAID.

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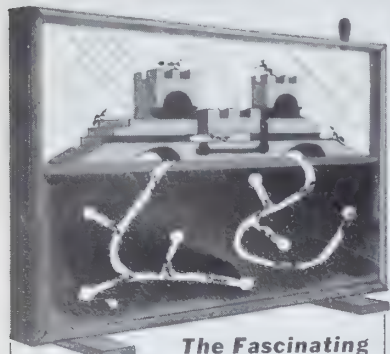
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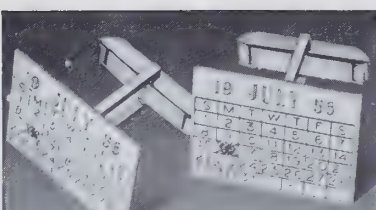
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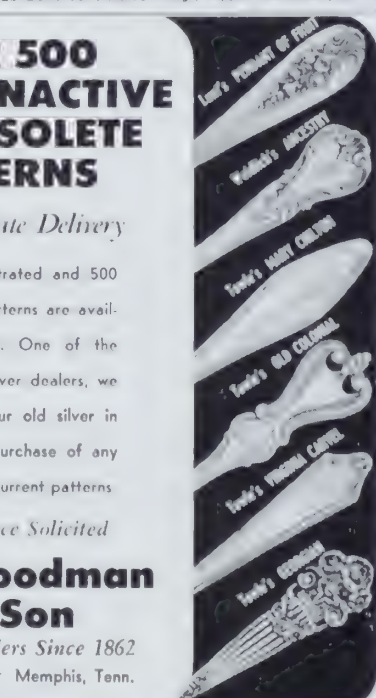
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\$6.95 tax & postage included
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End fire hazards—neighborhood nuisance of blowing burning bits of paper—sooty ash. Scientific draft design minimizes smoke, smell—burns damp, green, dry, garbage or refuse to fine ash. Needs no watching. Burns in any weather. Quickly pays for itself. Made of rust-resistant aluminum bonded to steel for longest service. Over 150,000 satisfied users. Approved by fire depts. 2 bushel model A (21½" x 27")—\$14.95 postpaid. 3 bushel model B (24" x 32")—\$18.95 postpaid. Money back guarantee. Stainless steel models available.



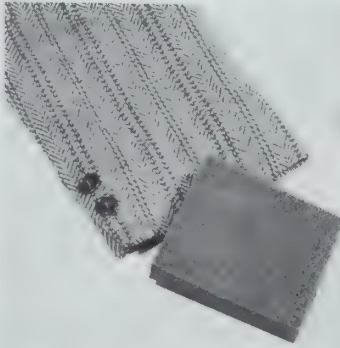
ALSTO CO., Dept. HG-6, 4007 Detroit Ave., Cleveland 13, Ohio.

AROUND

The large die shown here is a bottle stopper which does double duty as the keeper of the bar tools. This is the gay gimmick which will delight your husband. Made of plastic form, it is easy to keep clean with soap and water. 4" square. \$1 ppd. The two small dice are bottle stoppers only. 2" square. \$1 for two. Ppd. Cortley, 453 East 88th St., New York.

"Easy-Way" lint pad. Here is a lightweight plastic pad which will instantly remove stubborn lint, hair, dust from any wool or velvet surface. It is the modern accessory which can be washed in soap and water, sterilized or dry cleaned. It is impervious to grease, oil. \$1 ppd. for two. Plastic Products, HG6, 4606 N. 7th St., Phoenix, Arizona.

A feminine desk will welcome a pretty porcelain tape or stamp dispenser. Limoges-like in feeling it is made with a white background decorated with pink or gold hand painted flowers and gold high lights. The removable tray on top can be used to hold paper clips, pins or ashes. 2¾" high. \$2.95 ppd. Janet Penney, HG6, Box 406, Clinton, Conn.



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Hand-crafted reproductions, that reflect the artistry that has gone into each gnarled branch, tiny leaf, dainty blossom. Approx. 12" tall, 11" spread, in coolie shaped porcelain bowl. Check or M.O. to
Nature's Creations - by Scotto
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Is your dog tortured with Summer Eczema like the "Before" dog shown? **HILO DIP & OINTMENT** remove the real cause of this hot weather scourge; have worked wonders on thousands of dogs during past 16 years. Send \$2.29 for complete treatment to
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Dress up your ordinary flower pots with these white, washable plastic slip-over lace panties. They will transform ugly clay pots into a beautiful room accessory and at the same time complement your pretty plant blooms. They are adjustable to fit most any standard flower pot and are easily attached with built-on hooks and eyes. **\$1.00**
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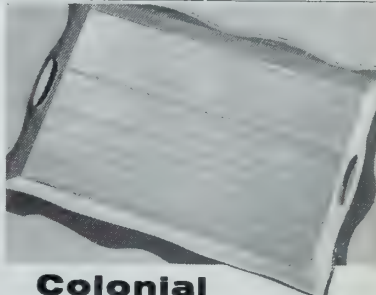
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made with genuine cherry wood

Craftwall paneling!

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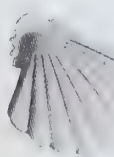
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Keeps Bathrooms Tidy! \$2.98 ppd.
All the Conveniences!

Why not make yourself really comfortable? Besides providing an ash tray and a holder for toilet tissue, Caddy has plenty of space in the magazine rack for newspapers, magazines, comic books. Chrome-plated steel, 7¾" x 12½". Easy to install with special adhesive provided; no holes or tile problems! Available without tissue holder—\$2.79. Order today!

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THE NEW, NEAT WAY

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Blue, Rose,
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NO TOOLS NEEDED

Mounts quickly and easily on all surfaces: Tile, linoleum, porcelain, wood.

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The "Twodor" COMBINATION STORM & SCREEN DOOR

Most Beautiful, Strongest Wood Door Built

Yet the "Twodor" is priced as low as the commonly made type

If your doorway looks plain "Twodor" will give it that handsome custom look. If your doorway looks lovely "Twodor" will make it even lovelier. We believe this is the most handsome combination door made we know it's the strongest. It will not sag or come apart. Pets can't rip at snag high screen panel. Ideal for all Colonial, ranch or modern homes. Sturdy cross panels mortised and doweled joints; waterproof glass throughout. Of solid kiln dried pine, standard 1 1/2" thick. Quick change glass and screen panels lock snug with special fasteners. Shipped completely sanded with directions for installing, painting, finishing. (Hardware not included.) For all standard size door openings.

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Shipped express
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West of Mississippi River.

23" wide, 14" deep, 24" tall

An unusual set of four tables exactly reproduced from original of 1790. Made of finest solid mahogany with natural brown finish. Since they may be used separately or as a group, they are especially good for entertaining or serving TV snacks. They are beautiful as end tables.

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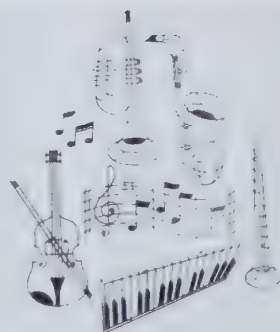
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SHOPPING AROUND



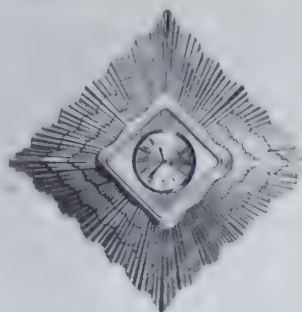
The music man in your family will enjoy seeing these symbols on the walls of his room. Each of the seven pieces is made of black finished plastic. The set contains a saxophone, a clarinet, a trumpet, a violin, a piano keyboard and treble staff. It is modestly priced at \$2.95 postpaid the set. From Glasscraft, HG6, 920 Chicago Ave., Evanston, Illinois.



Barbecue service. When the man of the house plays host at the brazier be sure that his cooking tools are near at hand. Give him this caddy which is made of black finished wrought iron. It is fitted with six hooks to hold knives, forks, spatulas, sauce brush, bottle opener. A shelf will hold condiments. \$3.95 ppd. From Elron, 225 W. Erie St., Chicago, Illinois.



Chatelaine watch. Here is a charming boutique foible which you can wear on your belt. A stem winder. It has a metal case which is finished in enamel and gold. A garland of roses circles the dial marked with Roman numerals. 1 3/4" in diam. Ivory, turquoise, pink or all gold. \$7.95 ppd. Tax incl. complete with gold kid strap. Aimee Lee, 545 Fifth Ave., N. Y.



Sunburst clock. The frame of this wall clock is made of plastic finished in a non-tarnishing gold color. It is set with a dependable Sessions movement clock. Note the easy-to-read dial which is marked with black Roman numerals. 28" square x 3 1/4" deep. \$12.98. Ppd. Fed. tax incl. Order from Down's & Co., HG6, 816 University Place, Evanston, Illinois.



Elegant silk pillows for your sofa, chaise longue or an easy chair: the 12" square or 12" round ones shown here. Covers are made of Dupioni silk and have handy zippers; filling is kapok. Fuchsia, coral, gold, aqua, emerald. Send 10c for color samples. \$4.95 each; \$17.95 for four. Plus 90c. Colten's, HG6, 1351 Beacon Street, Brookline, Massachusetts.

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of extra-extra
size bedding

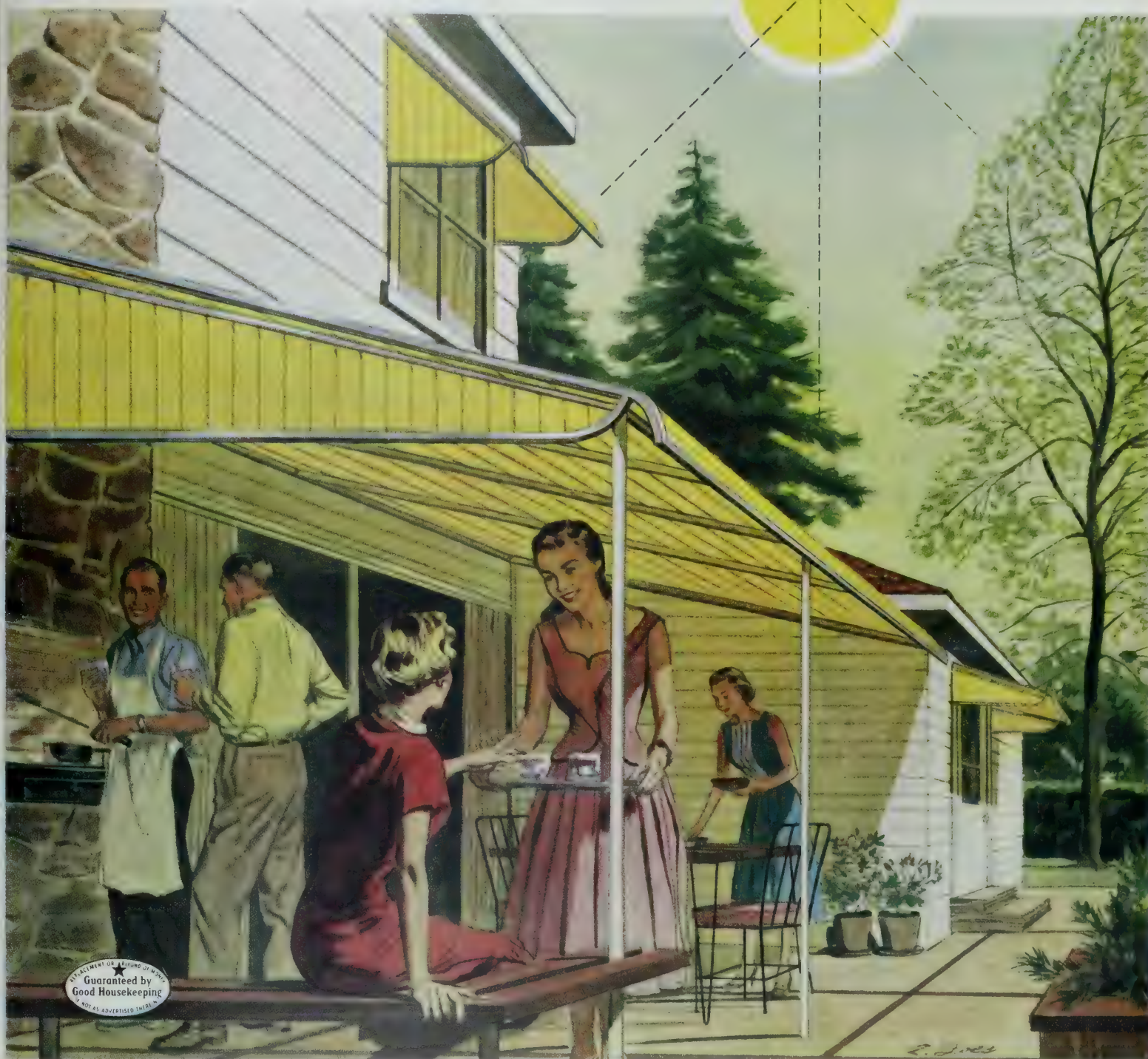


Nowhere else in the world will you find so complete a collection of sheets, blankets, blanket covers, comforters and spreads for extra-extra size beds. If you love to luxuriate while you slumber, this collection is for you! Write for Catalog HG-10

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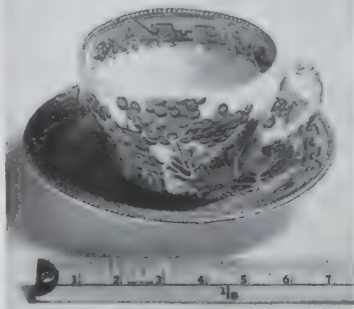
BRIGGS MANUFACTURING COMPANY • DETROIT, MICHIGAN

BRIGGS

B E A U T Y W A R E

SHOPPING AROUND

Father's cup could be used for his morning coffee or for one of mother's small plants. The jumbo cup shown here is Staffordshire made from an antique mold. It comes in three favorite patterns: pink Charlotte. Blue Willow or brown chintz. Cup is 5½" in diameter, saucer is 8½". \$3.75 for one cup and saucer. Ppd. Seth & Jed, New Marlboro, Mass.



"Feed-O-Matic" is an automatic wax dispenser which you will enjoy using. It is fitted with a plastic tank, with a control switch, with a 48" wood handle which comes in two sections. It is an excellent appliance. Easy to keep in good working condition, it will hold a pint of wax. \$5.20 ppd. R M S Interiors, Department HG6, 11146 S. Michigan Ave., Chicago.



Boxer shorts made of spanking white terry cloth are both practical and good looking. The initials or first name marking comes in your choice of color. Available in men's sizes: small, medium, large. \$3.95. In women's sizes: small, medium, large. \$4.25 for shorts and halter. Postpaid. Order from Old Pueblo, HG6, P. O. Box 4035, Tucson, Arizona.



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adds charm to your family room and practical as a poker for your fireplace. A real cattle brand made to your design. Authentic and unusual: 2½ feet long made of hand wrought iron it bears the natural beauty of the open range. Men are flattered by this gift made in the west's most western town. \$11.85 ppd.

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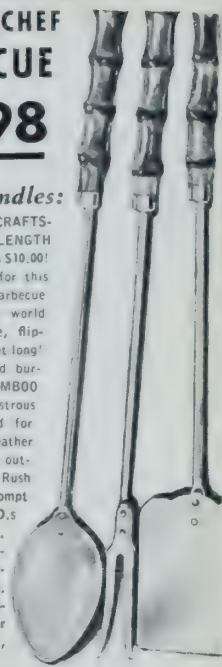
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You pay only \$4.98 for this beautiful 3-piece Barbecue Set crafted by old world masters. Fork, ladle, flipper—each nearly 2 feet long! Stainless steel. Hand burnished THICK BAMBOO handles glazed to lustrous finish, contour-ridged for non-slip grip. Leather thongs included. Use outdoors & indoors. Rush check or m.o. for prompt FREE delivery. C.O.D.s plus postal fees. Money-back Guarantee. Direct from importer to you. MRS. LAVALLE, Dept. 23-F-141, 585 Water Street, New York 2, N. Y.



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a frank statement of fact about

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When your physician discovers a vitamin deficiency that is robbing you of normal health, buoyancy and well-being, he frequently recommends a vitamin supplement to augment your diet. For example, let's say he suggests you take two vitamin A 25,000 U.S.P. capsules each day. At your neighborhood store you are astounded to learn that these capsules cost over \$4.00 for a bottle of 100. You're liable to ask, "What in the world makes them so expensive?" The purpose of this message is to answer that question.

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Jenifer House Dept. G-6
New Marlboro Stage
GREAT BARRINGTON, MASS.



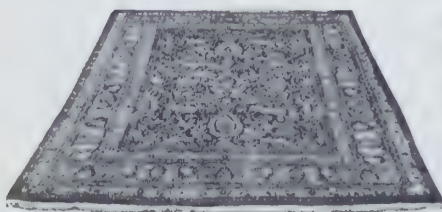
SHOPPING

The children need the outside drinking fountain shown here. It is a clever device called the "Bubbler" which you attach to the outside faucet. Made of metal, it is finished in chromium plate. It is the economical way to provide cool drinking water for everyone working or playing in the garden. **\$9.95** postpaid. Selsow, Box 4472, Wilmington, Mass.

Hand carved plaque.

For handsome wall decoration you should consider the rare wood carvings shown here. Both the ibex and the giraffe are exquisitely modeled in mahogany. The background wood is polished natural walnut. Each of these carvings comes in two sizes: 26" (\$14.95) or 36" (\$19.95). Ppd. Scandicrafts, Dept. HG6, Ardsley, N. Y.

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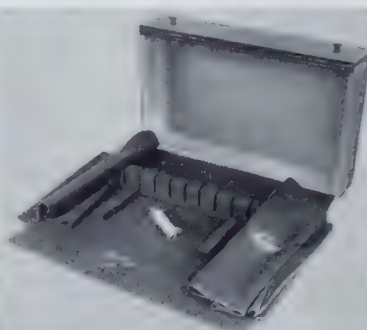
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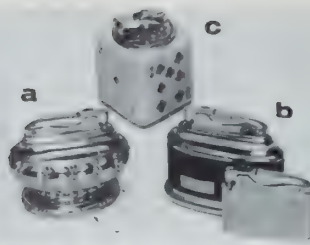
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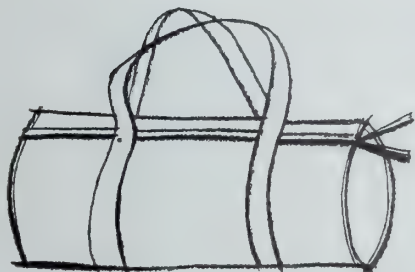


Gay decoration for a beach party, this sailcloth pillow resembles a sting ray. The fill is kapok, the cover plain or printed. 18" size, \$3.98; 36", \$7.98, postage prepaid. Urchin of the Sea, San Juan Capistrano, California.



Cocktail hour snacks can be produced on the spur of the moment with an automatic electric corn popper. In polished aluminum with heat-proof glass top, it is a conversation piece for the home bar. AC-DC. \$9.95. Redi-Pop. Knapp-Monarch Co.

work and give a cool touch to summer parties

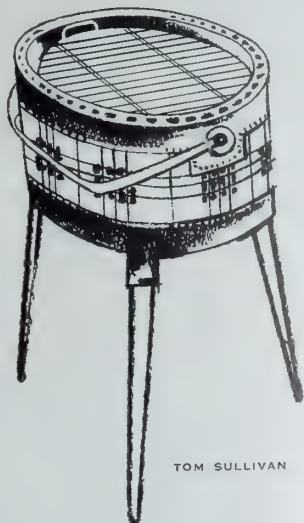


Beach party bag in the shape of a barrel is fashioned of jute with plastic trim and handles. It has two side pockets, zipper closing. In natural, pink, aqua, yellow or geranium. \$4.98. Made by I. B. Kleinert Rubber Co.

GRIGSBY



Indoor-outdoor cart simplifies serving. The Cosco deluxe has black-enameled steel legs, white enamel top and shelf, \$18.95. Hamilton Mfg. Corp. Automatic electric grill with interchangeable waffle grid, \$32.50. Toastmaster. Automatic electric 8-cup coffeemaker of chrome over copper, AC, \$26.95. Landers, Frary & Clark.



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Texas-size barbecues can be given in the back yard or at the beach with the new oval-shaped Great Skotch Grill. It is 19" long, 14" wide. Removable wrought iron legs can be carried right inside the grill. It has built-in draft control to insure an even heat. \$17.95. The Hamilton-Skotch Corp.

**THERE
ISN'T MUCH
TO DO
IN THE
DAYTIME**



This is Georgia Melisova. The hovel before which she is standing is her Athenian home in Greece. Her mother occasionally works at straw chair weaving but is never able to find permanent employment. Her father just disappeared. She has four younger brothers. Georgia is amazingly intelligent for a ten-year-old child who hasn't had a dozen weeks in school. She should be given an education as she has great charm and potentialities. As it is, she hardly gets enough to eat.

There is severe unemployment and heart breaking, harsh poverty in Greece. Even many of the children who are helped have only one meal a day and go to bed hungry every night. The bed is some old rags on the dirt floor of a bleak shanty. There isn't much to do in the daytime except to sit and think how hungry they are. There's no use going through the garbage cans, for too many are doing that. And for lack of funds, the relief agency doesn't serve any meals at all on Saturdays and Sundays.

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Please send me the child's name, story, address and picture. I understand that I can correspond with the child. Also, that there is no obligation to continue the adoption.

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Please send me further information.

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Gifts of any amount are welcome. Gifts are deductible from income tax.

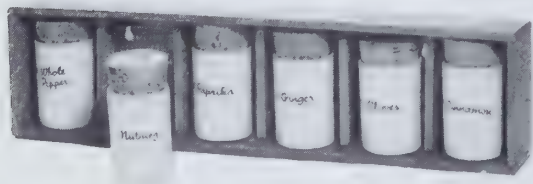
Christian Children's Fund, incorporated in 1938, with its 231 affiliated orphanage-schools in 34 countries, is the largest Protestant orphanage organization in the world. It serves 22,000,000 meals a year. It is registered with the Advisory Committee on Voluntary Foreign Aid of the International Cooperation Administration of the U. S. Government. It is experienced, economical and conscientious.

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FOR THE ROTISSERIE

Cooking to a turn needs good accessories



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Portable rotating spit, electrically controlled, fits in fireplace or on grill, will hold 15 lb. roast or 2 chickens. \$24.95. Attachments include four skewers. \$14.95; basket grill. \$2.95. *By Party-Q Corp.*

Basting brush for rotisserie cooking has natural bristles. 85c ppd. Striped Cornishware boat holds 1/2 pt. of marinade for basting. \$3.75 ppd. *La Cuisine, 133 E. 55th St., N.Y.C.*



Carving set includes 12" slicing knife, 9" carver, fork, 10" guarded steel sharpener. Handles are of brown "Pakkawood." blades of chrome stainless steel. Set, \$38.50. *W. R. Case & Sons Cutlery Co.*



Dial meat thermometer eliminates guesswork in rotisserie cooking. Large white dial with red indicator can be read at a glance while spit turns. \$3.95 *Taylor Instrument.*



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HOUSE & GARDEN'S Rotisserie Cook Book

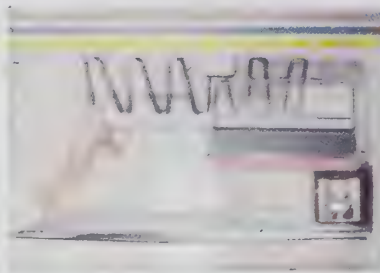


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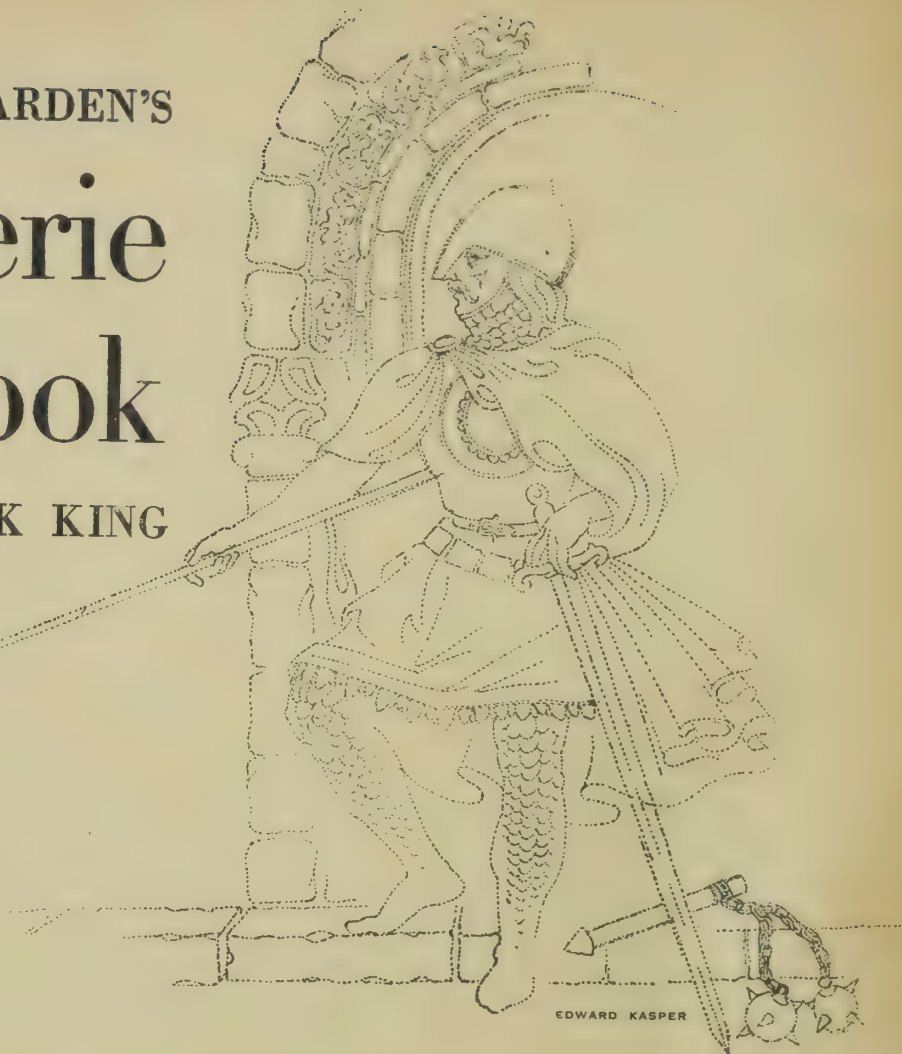
Whirlpool Corporation, St. Joseph, Michigan (Use of trademarks ® and RCA authorized by trademark owner, Radio Corporation of America)

TAKE A PEEK! See a demonstration at your RCA WHIRLPOOL dealer of the remarkable Air Purifying System that combats flavor-trading and "refrigerator odor." For written information on full line of refrigerators address Dept. RF, Whirlpool Corporation, St. Joseph, Mich.

HOUSE & GARDEN'S

Rotisserie Cook Book

By JACK KING



Spit roasting, ancient and honorable ancestor of modern rotisserie cooking, has never been bettered as a means of bringing out the full flavor and succulence of meat and fowl. Ever since primitive man discovered how to apply fire to food, the crusty brown roast, done to a turn, has been a symbol of hearty eating. Epicurean Romans wanted the food at their fantastic feasts to astonish the eye as well as stimulate the palate. Alexis Soyer's *The Pantropheon or History of Food* describes the Roman favorite "Trojan pig," or suckling pig à la Troyenne. This culinary reminder of the Trojan horse was stuffed with thrushes, ortolans and figpeckers (to represent the hidden warriors), covered with a paste of barley meal, oil and wine and roasted before a slow fire. When the Romans invaded Britain, they tried to introduce some refinements into the native diet, but the Anglo-Saxons, an intransigent race of beef-eaters, preferred solid fare. Saxon drawings in the Cotton library preserved in the British Museum show serving men presenting roasts of meat, still on their spits, to guests at a banquet. Each guest took a huge knife and hacked off what he fancied.

During the next eight or nine hundred years spits were powered by every means human ingenuity could devise: boys, dogs, clockwork, twisted string and the draught from the chimney. The original cook boy or turn-spit gave way in Elizabethan times to a turn-spit dog, a small, patient, bandy-legged animal which galloped in a wheel to keep the spit turning. This reliance on boy—or dog—power persisted into the 18th century. An ad-

vertisement in Benjamin Franklin's *Pennsylvania Gazette* offered for sale "several dogs and wheels, much preferable to any jacks for roasting any joints of meat." The clockwork-operated spit was an invention eagerly adopted by the novelty-seeking noblemen of Charles II's day. Many of these clockwork devices were artfully designed not only to turn the spit but to time the roast; others were geared to music but the chef needed a musical education to count the bars that timed the meat or fowl.

With the introduction of coal as household fuel, the horizontal spit was replaced by a vertical type with the meat suspended and rotated by tightly twisted string, a clockwork jack or the new-fangled heat vane which was driven by the hot draught in the chimney itself. To protect the person basting the joint (and gain the benefits of reflected heat), it was surrounded by a polished tin meat screen with a door in the back. In Colonial days, a similar metal box called a roasting kitchen was a luxury seen only in the better homes. It stood on legs in front of the fire, was equipped with a spit driven by a clockwork jack and might well be called the forerunner of today's electric rotisseries. But open fire cooking was hot, uncomfortable and prodigal of fuel and eventually was supplanted by the oven. It took almost 200 years for rotisserie cooking to make a comeback. Today, thanks to automatic spits built into the new ranges, to portable rotisseries and electric spits for outdoor barbecues, toil and trouble have been banished from spit-roasting and the tempting smell of fresh-roasted meat once more rouses the American appetite.



Spit roasting

Whether you are roasting beef, lamb or pork it is important that the meat be centered and balanced on the spit. If the meat is not balanced, the spit will not turn properly. Keep trying different locations of the spit until you get it balanced, and don't worry about losing meat juices. The holes will seal themselves as soon as the meat begins to sear. Be sure to press the spit forks securely into the ends of the roast and tighten their locking screws.

When the meat is done, lift the spit from the rotisserie, using mitts. Place meat on a cutting board and remove all twine and any skewers. Then loosen both of the lever locking screws of the meat forks, raise spit so pointed end is on board and with a carving fork press against meat fork so both forks slide off the spit. Then withdraw forks from meat.

All the recipes here can be used on an outdoor barbecue if it has an electric spit. If you want to save juices for basting, form a small pan out of foil and put it under the meat on the charcoal cooker, and the drippings will be caught in the pan. Buy a good basting brush, or a small paint brush, and baste with it frequently during

rotisserie cookery. The food will have a much better flavor.

Trussing

Turkey, chicken, in fact all fowl, should be trussed. Use "butchers" twine, for it will not burn or char. Use stainless steel skewers to pin loose parts together.

Cut off the neck and the wing tips (which you can use with the giblets and liver for gravy), and tie the wings securely against the breast by placing a loop, or several loops, around the bird. Tie the drumsticks together, then tie them again to the spit. This will prevent the legs from straightening as they roast. Lastly, run additional cord over and around the bird and tie to the spit. Be sure you tie the string tightly, for there will be a slight shrinkage during cooking and the string will tend to loosen.

Timing

All times given in the following recipes are approximate. This is because of the variance in the different types of rotisseries with different types of heating elements. The only sure guide is a meat thermometer. Buy a good one and use it on all meats, fish and fowl. (Skewer cookery does not require a thermometer, because it is a simple matter to pierce small cubes of meat to gauge whether they are done.)

After the meat has been placed on the spit and in the rotisserie, insert the thermometer. Make certain that the thermometer does not touch the spit or any bone in the meat or it will not register accurately. If you are cooking fowl, a good test is to pull the leg gently. If the joint moves easily at the thigh, the meat is cooked.

It is also important to remember that once the meat starts to cook it naturally retains heat and will continue to cook even with the heat off. This interim period is called "coasting." If you want a rare roast, the heat should be turned off before the liquid in the thermometer reaches "rare" on the gauge. Let the meat continue to rotate and the liquid will gradually reach the "rare" mark on the thermometer.

Seasoning

Many of the recipes in this cook book give you a variety of herbs and spices to choose from. All have an affinity for the particular dish, but try only one at a time. Next time, use another for a different flavor. The amounts given are for dry herbs. If fresh herbs are used, multiply the given amount by four.

Meat

Prime Rib Chantilly

8-pound prime rib roast, short ribs removed
Salt and pepper
1 teaspoon thyme or rosemary
2 ounces bourbon or brandy

Salt and pepper roast and secure on spit. Rub a teaspoon of thyme or rosemary into meat. Roast about 2½ hours, or until meat thermometer registers "rare." During last 15 minutes of roasting mix bourbon with drippings and baste meat. Serves 6-8.

Prime Rib Burgundy

8-pound prime rib roast, short ribs removed
1 teaspoon powdered cardamom
1 tablespoon soy sauce
½ cup Burgundy

Secure roast on spit, then spread with cardamom and soy sauce. Roast about 2½ hours, or until meat thermometer registers "rare." Baste frequently with Burgundy. Serves 6-8.

Rolled Roast Pierre

6-pound rolled roast (prime rib, boned and rolled, or rump roast)
4 tablespoons soy sauce
½ cup olive oil
1 tablespoon Worcestershire sauce
1 tablespoon rosemary

Marinate meat in combined ingredients at room temperature for 2 hours before roasting. Secure on spit and roast about 2 hours, or until meat thermometer registers "rare." Baste frequently with marinade and drippings. Serves 4-6.

Chateaubriand à la Jackson

1 whole beef tenderloin (4-6 pounds)
1 cup Chablis
¼ pound butter
½ cup cognac
¼ teaspoon thyme
½ bay leaf
1 onion, sliced paper thin
1 pound fresh mushrooms, sliced thin

Marinate tenderloin overnight in the Chablis. Melt butter in saucepan, add cognac and seasonings and stir well. Add onion slices and simmer until mixture cooks down to half volume. Add mushrooms and cook until tender, about 4 minutes. Remove meat from marinade, and cut a pocket in tenderloin. Stuff with onion-mushroom mix-

ture and skewer together. Secure meat on spit, tie and roast about 1 hour, or until meat thermometer registers just under "rare." Serves 4-6.

Beef Collops Flambés

2 pounds top sirloin, cut into 2" cubes
2 onions, sliced paper thin
1 cup red wine
2 tablespoons tarragon vinegar
½ cup olive oil
2 teaspoons salt
½ teaspoon pepper
¼ teaspoon marjoram, rosemary
or oregano
Whole mushroom crowns
Green pepper slices
Small whole tomatoes
½ cup brandy

Marinate the meat overnight in the onion-wine-vinegar-oil-herb-salt-pepper mixture. When ready to roast, alternate pieces of meat on spit with mushroom crowns, green pepper slices and tomatoes. Roast about 15 minutes, basting frequently. When ready to serve, warm brandy, ignite, pour over meat, and serve flambé. Serves 4.

VARIATIONS

● 2" cubes of beef, rolled in bacon, and alternated on spit with tomato slices and canned onions. Roast about 15 minutes, basting with sherry and Worcestershire sauce.

● 2" cubes of beef, marinated in soy sauce, alternated on spit with chicken livers. Roast for 15 minutes, basting with the marinade to which a little vermouth is added.

Rotisserie Veal With Kidneys

2 veal kidneys, sliced
4-pound veal shoulder, boned
4 strips salt pork, or 4 strips bacon
Salt and pepper
1 teaspoon of basil, coriander seed, cumin
seed or two crushed juniper berries
½ cup white wine

Place kidneys inside veal and roll up. Tie salt pork or bacon strips to roast. Secure roast on spit, season with salt, pepper and herb of your choice. Roast about 1½ hours, or until meat thermometer registers "done;" baste frequently with wine. Serves 6.

Liver en Brochette

1 whole calves' liver, about 4 pounds
Salt and pepper
2 tablespoons lemon juice
1 teaspoon basil, caraway seed, marjoram
or savory

Secure liver on spit, add salt and pepper, lemon juice, and sprinkle with herb of your choice. Roast about 45 minutes, or test for doneness by making small cut with sharp knife. Serves 4-6.

Lamb Chops Bali

6 loin lamb chops, 1½"-2" thick,
bone removed
2 tablespoons butter
1 teaspoon of any of the following:
basil, curry powder, caraway seed,
mace, oregano, rosemary or thyme

Put meat on spit. Combine butter with seasoning of your choice and baste meat frequently. Roast for 1 hour. Serves 6.

Roast Leg of Lamb Park Avenue

6-pound leg of lamb, boned and rolled
2 tablespoons lemon juice
½ cup white wine
Garlic slivers
2 ounces kümmel

Marinate lamb in lemon juice and wine for at least 2 hours. Remove and insert slivers of garlic in meat. Secure on spit, reserving remaining marinade. Roast for about 2 hours or until meat thermometer registers "done;" baste frequently with marinade. When ready to serve, warm kümmel, ignite, pour over lamb, and serve flambé. Serves 6.

Roast Leg of Lamb Hong Kong

6-pound leg of lamb, boned
2 tablespoons lemon juice
½ cup red wine
½ cup seedless raisins
¼ teaspoon mace
2 tablespoons soy sauce

Marinate lamb in lemon juice and red wine for at least 2 hours. Sprinkle inside of meat with raisins and mace, roll and tie. Secure on spit and rub with soy sauce. Roast about 2 hours, or until meat thermometer registers "done;" baste with marinade. Serves 6.

Shish Kebab

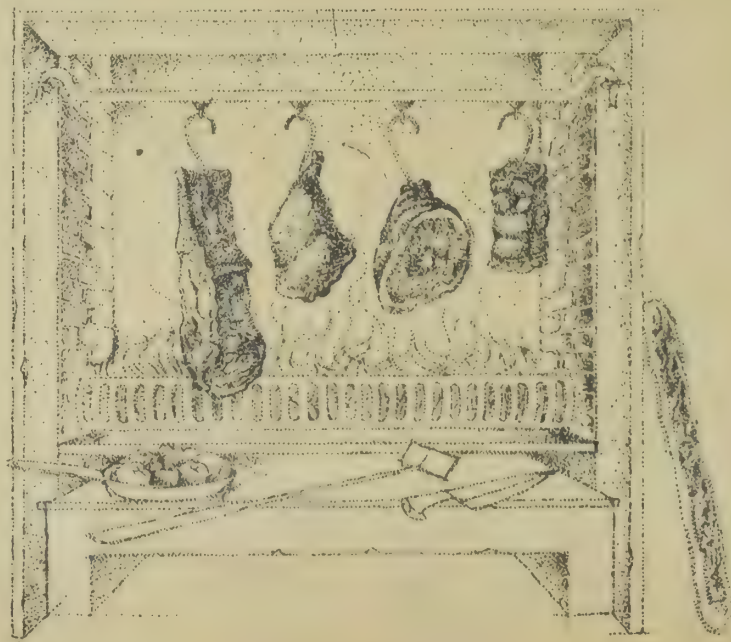
2 pounds leg of lamb, cut into 2" chunks
½ cup olive oil
¼ cup white wine
1 tablespoon lemon juice
1 clove garlic, crushed
Salt and pepper
½ teaspoon any of the following: curry
powder, caraway seed, basil, mace, soy
sauce, thyme, cinnamon or oregano
5 strips bacon
1 pound large fresh mushrooms
Green peppers, sectioned
Onion wedges

Marinate the meat in the oil, wine, lemon juice, garlic, salt and pepper and seasoning of your choice from 3-4 hours, or overnight. When ready to roast, wrap lamb chunks in bacon strips. Spit, alternating with mushroom crowns, pepper and onion. Roast, basting with marinade. Serves 4.

Pork Java Style

6-pound loin of pork
Salt and pepper
2 tablespoons onion, minced
¼ teaspoon chopped garlic
3 teaspoons saté spice
½ cup honey

Salt and pepper meat. Combine other ingredients, and cover meat liberally. Secure meat on spit and roast about 3 hours, or until thermometer registers "done." Thin drippings with water, as needed, and baste frequently. Serves 6.



Pork Loin with Sherry

6-pound loin of pork
4 tablespoons dried apricots, diced
1 cup croutons
1 cup sherry
Salt and pepper

Soak apricots and croutons in sherry, drain. Season loin with salt and pepper. Make a pocket in loin and stuff with apricot-crouton mixture and skewer. Secure loin on spit and tie so stuffing will not fall out. Roast about 3 hours, basting with reserved sherry, or until meat thermometer registers "done." Serves 6.

Pork Chops Capri

6 loin pork chops, 1½"-2" thick,
bone removed
3 tablespoons soy sauce
2 tablespoons Dijon mustard
½ cup vermouth

Salt and pepper meat and secure on spit. Secure and spread liberally with soy sauce mixed with mustard. Roast about 2 hours, or until meat thermometer registers "done," basting frequently with vermouth. Serves 6.

Loin of Pork California Style

6-pound loin of pork
½ cup olive oil
½ cup water
1 cup catsup
¾ cup wine vinegar
2 tablespoons Worcestershire sauce
1 cup onion, minced
3 tablespoons brown sugar
1 teaspoon oregano
2 teaspoons paprika
½ teaspoon garlic powder
½ teaspoon ground cloves
1 teaspoon pepper
1 teaspoon dry mustard
½ bay leaf

Have the butcher separate backbone from ribs. Mix ingredients (except pork) together in a saucepan, bring to a boil, lower heat and simmer for 45 minutes. Secure meat on spit and tie with string. Roast meat about 3 hours, basting frequently with hot barbecue sauce, or until meat thermometer registers "done." Serves 6.

Pork Loin Maryland

6-pound loin of pork
Salt and pepper
1 teaspoon of any of the following: allspice, basil, cardamom seed, cloves, coriander seed, horse-radish, marjoram,

oregano, rosemary or thyme
½ cup dry white wine or beer

Rub meat with salt and pepper and herb of your choice. Center on spit and secure. Roast about 3 hours, or until meat thermometer registers "done;" baste with the wine or beer. Serves 6.

Pork Shoulder Robert

3-4 pound canned pork shoulder (picnic)
1 tablespoon Dijon mustard
½ cup dark brown sugar
½ cup sweet vermouth

Rub pork shoulder well with mustard, then secure on spit. Roast for about 1 hour, basting with mixed sugar and vermouth. (Canned picnics, already cooked, require less time than regular hams.) Serves 4.

VARIATION

Substitute pineapple juice for the sweet vermouth.

Pork Tenderloin Orleans

4-5 pound smoked pork tenderloin
1 teaspoon caraway seed
2 ounces kummel

Press caraway seed into roast, then center and secure on spit. Roast for about 2 hours, or until meat thermometer registers "done." Warm the kummel just before serving, ignite and pour over roast and serve flambé. Serves 4-5.

Spareribs Island Style

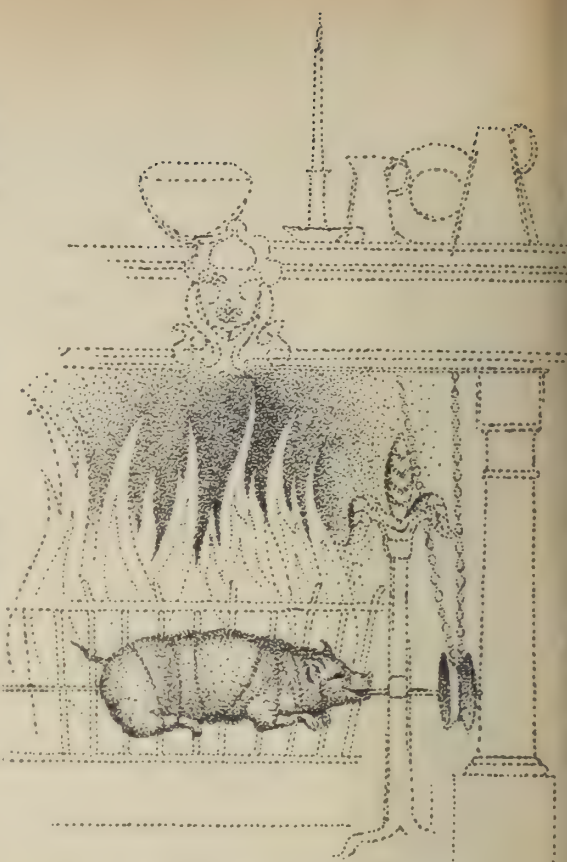
3 pounds spareribs
½ cup soy sauce
1 small can crushed pineapple
¼ cup brown sugar
2 tablespoons molasses
½ teaspoon caraway seed

Marinate spareribs in soy sauce for 2 to 3 hours, then weave on spit. Combine other ingredients and baste meat frequently while roasting. Roast about 1½ hours. Serves 2.

Spareribs German Style

3 pounds spareribs
1 can sauerkraut
1 teaspoon caraway seeds
Salt and pepper

Marinate spareribs in other ingredients for 2 to 3 hours. Thread ribs on spit and roast for 1 hour. Then gradually begin to baste with marinade, allowing pieces of sauerkraut to cling to meat. Roast another ½ hour. Serves 2.



Suckling Pig on a Spit

10-pound suckling pig
Salt and pepper
1 tablespoon of one of the following: allspice, basil, caraway seed, horse-radish, marjoram or oregano
1 cup white wine

Sprinkle pig inside and outside with salt, pepper and herb of your choice. Secure pig on spit, tie well, and roast about 3 hours, basting with wine, until meat thermometer registers "done." When ready to serve, insert apple in pig's mouth, and cherries for eyes.

To carve,

First, cut off the hams, then slice down the backbone and carve off chops from the loin and ribs. Serve both to each person with some of the crisp skin. Serves 8.

Whole Ham on a Spit

1 tenderized canned ham, about 10 pounds,
or 1 smoked ham, about 10-12 pounds
1 teaspoon powdered ginger
1 teaspoon dry mustard
½ teaspoon powdered cloves
1 cup port wine
2 tablespoons brown sugar

Trim rind from smoked ham or excess gelatin from tenderized canned ham. Secure ham on spit and roast for 1 hour without basting in order to get rid of excess fat. Remove fat from drip pan. Mix other ingredients together and use to baste ham

frequently during last hour of cooking. A smoked ham will take from 3 to 4 hours, and a tenderized ham about 2 hours, but rely on the meat thermometer. During the last ½ hour of cooking, turn off spit, score ham and insert cloves and pineapple, if desired. Continue basting. Serves 12.

Fresh Ham Beverly Hills

1 whole fresh ham, about 10 pounds, boned and tied
½ cup soy sauce
1 cup white wine
½ cup olive oil
1 teaspoon powdered cloves
½ teaspoon cinnamon
1 teaspoon dry mustard

Rub ham with soy sauce and secure on spit. Mix all other ingredients together and baste ham frequently during roasting. Roast 2½ to 3 hours, or until meat thermometer registers "done." Serves 12.

Spicy Corned Beef

4 pounds corned beef
1 tablespoon pickling spices
2 tablespoons Dijon mustard
2 tablespoons dark molasses
Cloves

Put the corned beef in a deep pan, cover with water, add pickling spices, bring to a boil, then simmer for about 4 hours. Remove, secure on spit and spread with mustard-molasses mixture, stud with cloves, and roast for 30 minutes, basting frequently. Serves 4.

Bologna on a Spit

1 piece bologna, about 4 pounds, peeled
½ cup chili sauce
¼ cup red wine
½ teaspoon powdered rosemary
Salt and pepper

Center bologna on spit, and roast for about 45 minutes, basting frequently with other ingredients. Serves 4.

Bacon on a Spit

1 can Canadian bacon, about 4 pounds
½ cup honey
½ teaspoon nutmeg and cinnamon
½ cup port wine

Center bacon on spit and secure. Combine other ingredients and baste bacon frequently during roasting. Roast about 1½ hours, or until meat thermometer registers "done." Serves 4.

Fowl

Chicken au Fines Herbs

2 broilers, 2 pounds each
Salt and pepper
4 tablespoons butter
½ teaspoon each: chives, basil and parsley, or burnet, parsley and thyme, or parsley, chives and chervil

Salt and pepper broilers. Combine desired herb mixture with butter and rub under skin of each bird, reserving about 2 table spoons for basting. Secure chickens on spit, tie well, and roast about 1 hour and 15 minutes, or until meat thermometer registers "done." Baste frequently with butter-herb mixture. Serves 4.

Chicken with White Wine

2 broilers, 2 pounds each
Salt and pepper
1 teaspoon tarragon
4 tablespoons butter
1 cup dry white wine

Salt and pepper broilers. Secure on spit and rub with half of mixed tarragon and butter. Roast for about 1 hour and 15 minutes, basting with wine combined with remaining tarragon-butter. When leg moves freely at thigh, chicken is done. Serves 4.

Chicken Breasts Château

4 chicken breasts, boned
1 small can pâté de foie
4 paper-thin slices prosciutto
4 tablespoons butter
½ cup white wine
1 teaspoon tarragon

Fill pocket in each chicken breast with pâté, then roll breasts in prosciutto, and skewer. Secure breasts on spit, and roast about 30-45 minutes basting frequently with mixed butter-wine-tarragon. When meat is tender to point of knife, chicken is done. Serves 4.

Roast Chicken Pierre

1 chicken, about 5 pounds
Salt and pepper
1 teaspoon meat tenderizer
1 cup sherry
1 teaspoon of one of these: tarragon, oregano, ginger, rosemary or thyme
4 tablespoons melted butter

Sprinkle bird with salt and pepper and meat tenderizer, and marinate in sherry

and herb of your choice for 2-4 hours. Secure on spit, rub with butter, and roast, basting with marinade, for about 2 hours, or until meat thermometer registers "done." Serves 4.

Chicken Far East

2 broilers, about 2 pounds each
Salt and pepper
½ cup chopped cashew nuts
4 tablespoons peanut butter
½ cup white wine

Salt and pepper broilers, and fill cavities with cashew nuts. Lightly spread peanut butter on each bird, secure on spit and cook 1 hour and 15 minutes, or until leg moves easily at thigh joint. Baste with drippings and white wine. Serves 4.

Capon Nob Hill

1 capon, about 4-6 pounds
Salt and pepper
4 tablespoons butter
1 teaspoon chervil
1 cup white wine
½ teaspoon paprika

Salt and pepper capon and secure on spit. Roast about 2 hours, or until meat thermometer registers "done," basting frequently with mixture of butter-chervil-wine. During last 15 minutes of roasting sprinkle with paprika. Serves 4.

VARIATION

Stuff bird with following: Combine ¼ cup butter, 1 diced onion, ½ pound cooked ground beef, ½ cup boiled wild rice, ¼ cup seedless raisins, 2 tablespoons cooked, diced chestnuts, salt and pepper. Roast.

Long Island Duckling Gourmet

1 Long Island duckling, 4-6 pounds
2 tablespoons soy sauce
4 tablespoons butter
½ teaspoon ginger, fenugreek, or curry powder
½ cup orange juice (frozen concentrate)
2 ounces Triple-Sec or brandy

Rub duckling with soy sauce and 3 table spoons butter. Tie bird on spit and roast for about 1½ hours, or until meat thermometer registers "done." Combine remaining table spoon butter with preferred seasoning, and baste bird frequently with this mixture, warmed in drip pan and combined with orange juice. When ready to serve, warm Triple-Sec or brandy, ignite and pour over duckling. Serves 4.



Duck Normandy

1 Long Island duckling, 4-6 pounds
Salt and pepper
½ cup olive oil combined with
½ cup sweet vermouth
Cloves
1 orange, unpeeled, quartered

Salt and pepper duckling and rub with oil-vermouth mixture. Stick cloves into orange quarters and place quarters in cavity. Tie bird securely on spit, and roast about 1½ hours, or until meat thermometer registers "done." Baste frequently with balance of olive oil-vermouth mixture. Serves 4.

Duckling on a Spit

1 Long Island duckling, 4-6 pounds
4 tablespoons butter
¼ cup onion, minced
3-ounce can chopped, broiled mushrooms
2 cups cooked rice
1 cup apple, chopped, unpeeled
1 tablespoon lemon juice
½ teaspoon salt
½ teaspoon ginger
¼ cup almonds, blanched, chopped
½ cup white wine

Melt butter in saucepan, add onion and let cook about five minutes, then add mushrooms and cook until liquid is almost gone. Remove and combine with rice. Then add apple and lemon juice, salt, ginger and almonds. Stuff duckling with this mixture and sew up. Secure on spit and roast about 2 hours, or until thermometer registers "done." Baste frequently with wine. Serves 4.

Roast Turkey

12-14 pound turkey
8 cups croutons
1 cup chopped celery
1 ounce butter
½ cup onion, diced
1 green pepper, chopped
1 teaspoon poultry seasoning
½ cup sherry
Cooked giblets, diced
½ cup soy sauce
1 ounce butter, melted
Salt and pepper
1 teaspoon marjoram, rosemary, parsley,
savory or thyme
½ cup dry white wine

Combine croutons, celery, 1 ounce butter, onion, pepper, poultry seasoning, sherry and giblets. Stuff turkey with this mixture, sew up, secure on spit and tie. Rub first with soy sauce, then melted butter, then salt and pepper and, finally, herb of your choice. Roast for about 3 hours, or until meat thermometer registers "done," basting frequently with white wine and drippings. Serves 8.

VARIATIONS

- If bird is not stuffed, put celery tops, parsley and ½ peeled onion in cavity, then sew up.
- Put ½ ounce butter and 1 teaspoon garlic powder, or herb of your choice, in cavity.

Stuffing variation: Add ½ cup chopped roasted chestnuts or ½ cup chopped almonds or 1 cup mushroom crowns.

Junior Turkey

5-7 pound junior turkey
¼ cup soy sauce
4 tablespoons butter
1 tablespoon lemon juice
½ cup dry vermouth

Rub turkey inside and out with soy sauce, tie, and secure on spit. Roast for about 2 hours, or until meat thermometer registers "done." Baste frequently with combined butter, lemon juice, vermouth. Serves 4.

Goose Montmartre

1 junior goose, about 6-8 pounds
Salt and pepper
3 crushed juniper berries, or 2 ounces gin,
or 1 teaspoon marjoram, rosemary, sage
or thyme
1 cup white wine

Rub cavity with salt, pepper and half of chosen herb or gin, using the other half

to rub the outside. Secure on spit, tie, and roast about 2 hours, or until meat thermometer registers "done." Pour off drippings from drip pan regularly, and baste with white wine. Serves 4.

Roast Goose with Sherry Stuffing

1 junior goose, about 6-8 pounds
½ pound pork sausage, browned
1 cup apples, diced
1 onion, diced
2 cups croutons
1 teaspoon each thyme, marjoram
Salt and pepper
2 ounces gin
1 cup sherry

Combine sausage meat with apples, onion and croutons. Add seasonings and moisten with gin and half the sherry. Stuff goose. Sew up and secure on spit. Roast about 2 hours, or until meat thermometer registers "done." Baste frequently with balance of sherry, pouring drippings from drip pan frequently. Serves 4.

Squabs with Grapes

4 squabs
1 tablespoon butter
Salt and pepper
2 cups seedless grapes
4 slices bacon
½ cup vermouth

Rub birds with butter and sprinkle with salt and pepper. Stuff with grapes. Secure on spit. Cover breasts with bacon, and roast until done, about 30 minutes, or until meat is tender to tines of a sharp fork. Baste frequently with balance of butter and vermouth. Serves 4.

Guinea Hen Saxony

1 guinea hen
1 apple, diced
1 onion, diced
2 tablespoons butter
½ teaspoon powdered tarragon, chervil, or
marjoram
Salt and pepper
3 strips salt pork
½ cup olive oil
½ cup sherry

Stuff the hen with the diced apple and onion, butter and herb of your choice. Salt and pepper, sew up opening, tie pork strips on breast, secure hen on spit. Roast about 1½ hours, or until thermometer registers "done," basting frequently with mixed olive oil and sherry. Serves 4.

Rock Cornish St. Loraine

4 Rock Cornish Game fowl, each 11 ounces
4 tablespoons butter
 $\frac{1}{2}$ teaspoon thyme, tarragon, rosemary, or marjoram
Salt and pepper
 $\frac{1}{2}$ cup white wine
1 tablespoon sesame seeds

Combine the herb of your choice with 1 tablespoon of butter and put a portion inside each bird. Put fowl on spit, tie, secure, butter well and sprinkle on salt and pepper. Cook about 45 minutes, or until leg moves freely at thigh. During cooking baste with white wine. During last ten minutes of cooking sprinkle with sesame seeds. Serves 4.

Game

Partridge en Brochette

4 partridge
Salt and pepper
4 strips salt pork
4 tablespoons butter
4 juniper berries, or $\frac{1}{2}$ teaspoon chervil or rosemary.

Salt and pepper birds and cover breasts with strips of salt pork. In each bird put 1 teaspoon butter combined with either juniper berries (1 per bird) or with herb of your choice. Secure birds on spit. Truss and roast. Use balance of butter for basting. Birds will be done in about 30 minutes, but test to be sure (meat will be tender to a sharp fork). Serves 4.

Partridge with Brandy

4 partridge
 $\frac{1}{2}$ cup brandy
1 cup red wine
1 teaspoon each thyme and marjoram
1 onion, minced
1 ounce butter

Combine brandy, red wine, thyme and marjoram, and onion and marinate birds for 2-3 hours. When ready to roast, secure on spit, truss, rub with melted butter, and roast for about 30 minutes, or until meat is tender when tested with a fork. Baste frequently with marinade. Serves 4.

Quail with Cognac

4 quail
 $\frac{1}{2}$ cup cognac
 $\frac{1}{2}$ cup dry red wine
1 pound fresh mushrooms, sliced
 $\frac{1}{2}$ teaspoon powdered thyme
Salt and pepper

Marinate quail in cognac and red wine for 2-3 hours; remove and stuff with mushrooms sprinkled with thyme, salt and pepper. Secure birds on spit, truss, and roast for about 30 minutes, or until meat is tender when tested with a fork. Serves 4.

Pheasant with Triple-Sec

2 pheasants
2 ounces brandy
2 3-ounce cans mushroom crowns
3 cups croutons
 $\frac{1}{2}$ teaspoon each: chervil, marjoram
Salt and pepper
 $\frac{1}{2}$ cup orange juice (frozen concentrate)
6 strips bacon
 $\frac{1}{2}$ cup red wine
2 ounces Triple-Sec

Rub birds well with brandy. Combine mushrooms, croutons and seasonings, moisten with orange juice and balance of brandy. Stuff birds, truss, tie bacon strips onto breasts of birds. Secure on spit and roast about 1 hour, basting with wine, until tines of fork can easily penetrate meat. Warm Triple-Sec, ignite and pour flaming over birds. Serves 4.

Roast Pheasant Carolina

3-4-pound pheasant
 $\frac{1}{2}$ cup olive oil
Salt and pepper
6 bacon slices or salt pork strips
 $\frac{1}{2}$ cup sherry
 $\frac{1}{2}$ teaspoon basil, marjoram, rosemary or thyme
2 ounces brandy

Rub bird with a little of the olive oil, sprinkle with salt and pepper, then tie bacon or pork strips around breast. Secure on spit, and baste frequently with the mixed olive oil, sherry and chosen herb. Roasting will take about 1 hour, but go by your meat thermometer. If the meat at the joint is tender when punched with a sharp pointed knife, the bird is done. Warm brandy, ignite and serve the pheasant flambé. Serves 4.

Wild Duck with Cognac

2 wild ducks
 $\frac{1}{2}$ cup cognac
1 cup dry white wine
1 teaspoon each: parsley, marjoram
4 tablespoons butter
1 teaspoon garlic powder
Salt and pepper

Marinate the ducks in the cognac, wine and herbs (except garlic powder) for 2-3 hours. Combine 2 tablespoons butter with $\frac{1}{2}$ teaspoon garlic powder and put half in each duck, truss and secure on spit. Sprinkle ducks with salt and pepper and rub with balance of butter and garlic powder. Roast about 45 minutes, or until meat thermometer registers "done." Baste with balance of marinade during cooking. Serves 2.

Wild Duck Chaucer

2 wild ducks
 $\frac{1}{4}$ cup soy sauce
 $\frac{1}{2}$ teaspoon one of the following: garlic powder, ground cardamom, ground cloves, cumin seed, marjoram or oregano
4 tablespoons butter

Rub the ducks with soy sauce, inside and out, then combine the herb of your choice with the butter and put in cavity of each duck. Rub outside of ducks with a little more butter, tie securely on spit, and cook about 45 minutes, until meat thermometer registers "done" (reduce cooking time if you prefer duck rare). For extra flavor add about 2 ounces cognac, bourbon, or white wine to drippings and baste.

Note: If birds are lean, it is advisable to wrap breasts with bacon strips. Serves 2.



Roast Leg of Venison

- 1 leg of venison, about 6 pounds, boned
- 1 cup olive oil
- 1 cup dry red wine
- ½ teaspoon garlic powder
- 2 crushed juniper berries or ½ bay leaf, or ½ teaspoon powdered cloves, cumin seed, or basil

Combine the olive oil, wine and garlic powder with the seasoning of your choice, and marinate meat overnight or for several hours, turning frequently. Reserve marinade. Bring meat to room temperature before securing on spit. Roast about 1½ to 2 hours, or until thermometer registers "done." Baste with marinade. Serves 6.

Rabbit Kensicot

- 4-pound rabbit, cleaned
- Salt and pepper
- 4 tablespoons butter
- ½ teaspoon rosemary, thyme, cumin seed, or garlic powder
- ½ cup dry white wine

Sprinkle cavity of rabbit with salt and pepper, and add 1 tablespoon butter combined with herb of your choice. Skewer and secure on spit. Roast about 2 hours. (Meat is done when tender to the point of a knife.) Baste frequently with remaining butter mixed with wine. Serves 4.

Rabbit with White Wine

- 4-pound rabbit, cleaned
- 2 tablespoons cornstarch
- ½ cup water
- 1 cup dry white wine
- 1 teaspoon each: sage, thyme, rosemary, marjoram, and basil
- ½ teaspoon pepper
- ½ teaspoon celery salt

Combine cornstarch with water and wine, then add herbs, pepper and celery salt. Pour mixture over rabbit and marinate overnight in refrigerator. Bring rabbit to room temperature, secure on spit, and roast about 2 hours, or until meat is tender to point of knife. Baste frequently with marinade. Serves 4.

Poultry and Meat

● Chicken livers, wrapped in bacon, alternated on skewers with water chestnuts. Roast for 8-10 minutes, basting with soy sauce and honey.

● Cubes of cooked chicken alternated on skewers with pineapple slices and green pepper slices. Roast for 5 minutes, basting with barbecue sauce (see Loin of Pork California Style).

● Cubes of cooked chicken alternated on skewers with apple cubes and tiny canned onions. Roast for 5 minutes, basting with soy sauce.

● Pieces of cooked duck alternated on skewers with pineapple slices. Roast for 5-8 minutes, basting with pineapple juice and dry vermouth.

● Cubes of cooked turkey, bacon wrapped, alternated on skewers with ham cubes. Roast for 5 minutes, basting with pineapple juice and dry vermouth.

● Brown-and-serve sausages alternated on skewers with pineapple chunks. Roast for 5-8 minutes, basting with cinnamon-honey.

● Frankfurters alternated on skewers with stuffed olives and onion slices. Roast for 8-10 minutes, basting with chili sauce.

Fruit

● Peach halves, cherries and fresh pineapple cubes. Roast for 5 minutes, basting with molasses or honey, and butter.

● Banana cubes, smeared with peanut butter, and spiced apricots. Roast for 3-5 minutes, basting with honey.

● Apple slices and pineapple slices. Roast for 5-8 minutes, basting with honey to which a little cinnamon is added.

● Spiced apricots, banana slices and peach halves. Roast for 5-8 minutes, basting with honey flavored with a little sweet vermouth.

En Brochette Combinations



Fish

- Raw cleaned shrimp, marinated in barbecue sauce (see recipe under Loin of Pork California style), alternated on skewers with green pepper slices and sticks of fresh pineapple. Roast for 5-8 minutes, basting with sauce-marinade.
- Shrimp, marinated in mixture of soy sauce, sherry, a dash of ground cloves, alternated on skewers with cherry tomatoes and mushroom crowns. Roast for 5-8 minutes, basting with marinade.

● Chunks of white fish, any kind, alternated on skewers with pieces of bay leaf and cucumber slices. Roast for 10 minutes basting with sherry and butter.

● Scallops wrapped in bacon, alternated on skewers with celery chunks and green pepper slices. Roast for 5-8 minutes basting with soy sauce and sherry.

● Scallops, alternated on skewers with stuffed olives and marinated shrimp. Roast for 5-8 minutes, basting with butter flavored with chopped parsley.

● Oysters, alternated on skewers with tiny canned onions and mushroom crowns. Roast for 3-5 minutes, basting with butter and dry vermouth.

● Oysters rolled in grated Romano cheese, and alternated on skewers with parboiled squash chunks, and cubes of bologna. Roast for 3-5 minutes.

● Oysters, alternated on skewers with bacon and mushroom crowns. Roast for 3-5 minutes, basting with lemon juice and butter.

● Lobster chunks, cooked, rolled in grated Parmesan cheese, alternated on skewers with mushroom crowns. Roast for 3-5 minutes, basting with butter and sherry.

● Lobster chunks, cooked, dipped in butter and alternated on skewers with fresh pineapple and cherry tomatoes. Roast for 3-5 minutes, basting with chervil butter.



THE JULEP AND OTHER SUMMER DRINKS

By James A. Beard

In the course of time mint juleps and the state of Kentucky have formed so close a partnership that when you think of juleps you are likely to visualize a white-haired Kentucky colonel sipping a long, cool one on a midsummer day. Behind him, as he relaxes in the shade, is the façade of a Greek revival mansion; the sweeping lawn has a bluish tint, and the distant boundary of the estate is marked by a glistening white fence. It's a fine vision, and, what's more, it comes close to being true. The best mint julep I ever had was served in just such a setting, in mid-June, in the blue-grass country near Lexington. The white-haired "colonel" who was my host had a framed certificate that proved his rank. The memorable name of the Kentucky governor who had signed the certificate was Ruby Laffoon.

As for the julep, it was frosty cold, perfumed with fresh mint, and filled to the brim with 100 proof straight Kentucky bourbon.

Persia knew her first

The marriage of mint julep and Kentucky has been so long and so happy that perhaps I may be pardoned for mentioning that the julep has a glamorous premarital history. She—or it—was not Kentucky born or bred. Mint juleps were popular in Colonial Virginia when Kentucky was still wilderness. Some people say the julep came to Virginia by way of the West Indies, where, whiskey being unknown, it was made with rum. To go back much further, it's said that the julep really was invented more than 1,000 years ago by the Persians, who were also responsible for the drink known as the "shrub." The Persian word for julep means rose water, which, with fruit juices, is an important ingredient in their recipe.

An early record of the American julep comes from Captain Frederick Marryat, a British naval officer, who traveled in America 125 years ago. He wrote: "I must descant a little on the mint julep, as it is, with the thermometer at 100°, one of the most delightful and insinuating potations that ever was invented, and may be drunk with equal satisfaction when the

thermometer is as low as 70°. There are many varieties, such as those composed of Claret, Madeira, etc., but the ingredients of the real mint julep are as follows. I learned how to make them and succeeded pretty well.

"Put into a tumbler about a dozen sprigs of the tender shoots of mint; upon them put a spoonful of white sugar and equal proportions of peach and common brandy so as to fill it up one third, or perhaps a little less. Then take rasped or pounded ice and fill up the tumbler. Epicures rub the lip of the tumbler with a piece of fresh pineapple, and the tumbler itself is very often encrusted with stalactites of ice. As the ice melts, you drink."

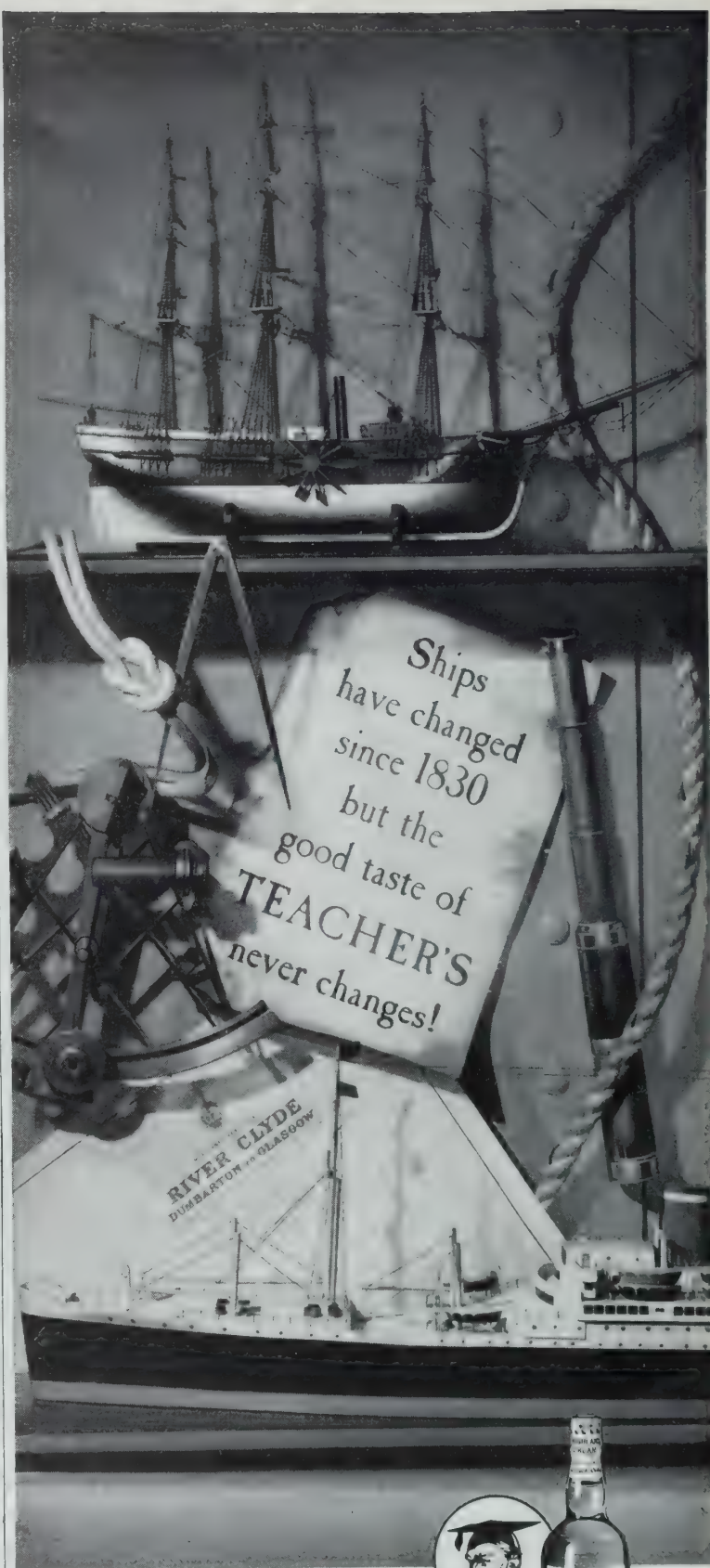
Heresy, suh!

Let me say hastily that Captain Marryat's julep recipe, however venerable, is not acceptable in Kentucky. There all agree that a proper julep can be made only with Kentucky bourbon, and that any substitute is heresy.

But even Kentuckians disagree on other details of the recipe. First, there is the question of the right container. Some insist the classic julep must be served in a silver julep cup; others will have only pewter. A large number today hold out for glass or fine crystal; and there are a few who plump for china mugs—a strange preference since they defy frosting. The old Brown Derby in Los Angeles used to serve a dramatic julep in a glass embedded in a bowl-shaped dish filled with cracked ice. I'm a glass man myself. Tall crystal. If the glass has a handle, so much the better; this prevents the warmth of your hand from dissolving the frost on the outside. The glass should be cold and frosty, *not wet*.

Next, there is the question of ice. Some people are satisfied with ice slightly cracked. I belong to the school that demands crushed ice. Only with crushed ice can you create a truly frosted glass, shimmering and white, which proclaims the glorious coolness of the classic mint julep. The usual commercial ice crusher will not do. Get a strong canvas bag. A friend

(Continued on next page)



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of mine who is a julep fancier favors the heavy duty bags used by banks for carrying large amounts of silver. Into this put the ice and then pound it hard with a strong wooden mallet. This takes plenty of elbow grease; the ice must be fine as powder. No lumps!

Now for the mint. Fresh, of course. It must be washed clean and all wilted or damaged leaves removed. Some unappreciative souls merely drop a few sprigs of mint in the glass with sugar, ice and bourbon and consider the job done. This is slipshod. The mint must be crushed. In a tall crystal glass put six or eight fine fresh mint leaves. Add a teaspoon of bar sugar (powdered sugar) and muddle or crush the leaves and sugar together until a delicious aroma of mint rises from the glass.

Now fill the glass with the finely crushed ice and stir a bit. Be very careful not to get the outside of the glass wet. If you do it will be difficult to frost.

Add about 3 ounces of the best bourbon and continue stirring until the glass begins to frost. Add more ice if necessary. When the frost starts on the outside, place the glass in the refrigerator or freezer to stand until it is shimmering white.

Finally, the masterpiece

When you are ready to serve, remove the glass from the refrigerator but be careful not to let the frosting melt with the warmth of your hand. Float bourbon, rum or cognac on top and decorate with a bouquet of mint leaves dusted with powdered sugar. Serve with straws, and wait for the glow.

Although most julep devotees are appalled at the thought, juleps made with Cuban rum or cognac are enjoyable. A mint julep made with gin is popularly known as a Major Bailey. And for a lighter julep, make the drink with 1 ounce of cognac and fill with champagne just before serving.

After the classic mint julep, the most popular summer drinks are probably cobbler, collins, rickeys, gin or vodka and tonic, and gimlets. Here are my favorite recipes:

Cobbler

Use large goblets or glasses for this drink and fill them $\frac{2}{3}$ to $\frac{3}{4}$ full of finely crushed ice. If you like a sweetish drink, sprinkle the ice in each glass with a scant teaspoon of fine granulated sugar. Add 3 ounces of whiskey, rum, gin, vodka or cognac and stir lightly. Decorate with a slice of orange, a



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pineapple stick and mint.

The cobbler can also be made with red or white wine, sherry or port.

VARIATIONS:

1. Champagne Cobbler. Fill a large glass $\frac{2}{3}$ full of ice, well crushed, and add a teaspoon of curaçao, Grand Marnier, Cointreau or any orange-flavored liqueur and a dash of lemon juice. Stir and add iced champagne. Decorate with an orange slice and a pineapple stick.

2. Brandy Cobbler. Fill a large glass $\frac{2}{3}$ to $\frac{3}{4}$ full of finely crushed ice and add 1 teaspoon of orange juice and a touch of sugar. Fill with brandy, stir and decorate with an orange slice and a sprig of mint.

Collins

The secret of the perfect collins is plenty of ice, plenty of liquor and fresh fruit juice. Use tall glasses and have them well chilled. For each drink put 1 ounce of freshly squeezed lemon or lime juice in a cocktail shaker, a scant teaspoon of fine granulated sugar, 3 ounces of whiskey, gin, rum or vodka and plenty of cracked ice. Shake vigorously until well blended and then pour into a chilled glass. Add more ice, if necessary, and a few splashes of soda. Garnish with lemon or lime slice and a sprig of mint.

VARIATION: Fill with champagne instead of soda water. Extravagant but miraculously refreshing.

Rickeys

Good rickeys are made with plenty of ice and liquor. Don't be stingy with either. In a highball or double old fashioned glass put plenty of ice cubes or cracked ice. Squeeze a quarter of a lemon into the glass and then drop in the skin of the lemon. Add 3 good ounces of gin, whiskey or medium rum and fill with chilled soda water. If you prefer the flavor, substitute one half lime for the lemon.

Gin or Vodka and Tonic

In a highball glass put 3 ounces of gin or vodka and several ice cubes. Fill with chilled tonic water and add a slice of lemon or lime.

Gimlet

Gimlets are made with the famous Rose's Lime Juice—a bottled juice available in most specialty shops. For each drink put plenty of cracked ice in a cocktail shaker, add 1 ounce of Rose's Lime Juice and 3 ounces of whiskey, rum, gin or vodka. Shake vigorously and strain into a large cocktail glass. Top with splash of soda water.

END

COSTA BRAVA

(Continued from page 33)

world's most amusing railroads, a bumpy narrow-gauge affair with antique cars and a ridiculous engine that huffs and puffs its way in and out of ravines. This freak operates on an erratic schedule, yet attendants at crossings often close the gates when they feel the train ought to be there. Their hunches are generally wrong. After a frustrating wait of five or ten minutes, punctuated with the honking and shouting of motorists, the attendants, still peering hopefully down the track, reluctantly lift the barrier.

In San Feliú, small hotels and rest homes are lined up along streets that slant toward the harbor. The fiesta here, lasting four or five days early in August, attracts visitors from all over Europe. The "international" set arrives in yachts. Water sports and boating events take place every day. Bull fights are good—the best toreadors and bulls are brought in for the fiesta—and street dancing and carnivals keep the cafés busy.

From San Feliú launches run along the coast for about 30 miles and back, stopping at several ports. I recommend this trip; the view from the water gives you a new perspective of the rugged shoreline: its deep inlets, rocky cliffs and hidden villas. I packed a picnic lunch, got off at one of the ports, wandered about, ate and napped on the beach and took a later launch back to San Feliú.

South of San Feliú, the village of Tossa del Mar appeals to those who admire medieval fortresses. You can drive there along the coast road, or inland to Llagostera and back out to Tossa on the shore. The pinkish towers of the castle loom high on a cliff. Below, a tiny village nestles by the sea, amid groves of umbrella pines.

On the coast road north of San Feliú, an easy drive all the way to S'Agaró, you wind through cool stands of eucalyptus, cork trees and umbrella pines. In the woods and in open meadows are acres and acres of rosemary, its pungent odor filling the air. I had visions of grilled steak and fish permeated with the heady flavor.

Elegance in S'Agaró

S'Agaró at the end of this tantalizing stretch of coast road is a magnificent jewel. The town has been carefully planned, and for many years a special board has passed on the design of each house. The landscaping and flower gardens surrounding the villas are brilliant. Be sure to hire a boat and see this splendor from the

(Continued)

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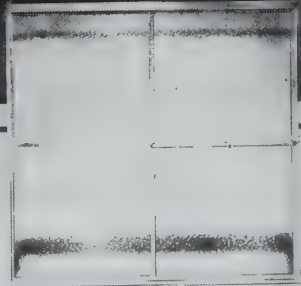
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water. As you might expect, S'Agaró has the most elegant hostelry of the Costa Brava, the Hostal de la Gavina, whose suites (at \$12.50 American plan a day) are furnished with antiques.

A little beyond S'Agaró is Palamos, where I spent the summer. Besides being a busy cork port and the home of a large fishing fleet, Palamos has a fine beach bordered by a park and white villas with red tiled roofs facing across the park to the sea, their terraces and balconies ablaze with flowers. The balcony on my own villa had the most brilliant floral display of all, for my Spanish maid, Mercedes, had a reputation to maintain. In two successive years she won the town award for terraces.

About 7 every morning I strolled across the park to the beach for my morning dip. I usually timed this so I could watch the colored boats of the fishing fleet chugging out to sea. Swimming is exceptionally good at Palamos, and skin diving is a recent rage.

Beautiful fish

The fishing fleet returns by 6 in plenty of time for the fish dealers' cooperative auction at 7 o'clock. I am very fond of fish—to read about, look at, and eat! I always looked forward to attending the auction. Mercedes was a noisy, persistent bargainer. Thanks to her heckling the fish dealers, I stuffed myself all summer (at disgracefully low prices) with fresh sardines and anchovies, *rougets*, squid, octopus, *menton*, sole, *loup de mer*, turbot, *langoustine* and the fiery red Mediterranean shrimp. Mercedes was also an expert cook; not only did she produce elegant dishes in her native Catalan style but she quickly caught on to my French and American tastes in cooking. One of my acquired favorites was the local version of Mediterranean fish stew—*suguet*. Catalans along the seacoast often prepare it right on the beach as an outdoor feast. Very simple. First put garlic, onions and parsley in boiling oil and cook them down to a thickish paste. Then add water or, better yet, white wine and turn up the heat until it is piping hot. Add the fish and cook until just tender. This wonderful stew should be eaten with plenty of bread for the juices.

Trips to market with Mercedes were as entertaining as our fish auction excursions. The farm women sat in the market streets with their vegetables and fruits and dairy products around them. I soon found that Mercedes was related to quite a few farm fami-

(Continued on next page)

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COSTA BRAVA

(Continued)

lies. She subjected her relatives to a barrage of wheedling, needling, and, I sometimes suspected, threats. Of course these dramatics might have been part of a game, with the outcome determined in advance. I can't say for sure, but I do know I ate the choicest eggs, tenderest squash blossoms, the juiciest wild strawberries, the plumpest plums, and crispest lettuces and romaines. Mercedes used the same methods with the butcher, caterer and grocer.

Oven artistry

Bakeries in Palamos go in for extraordinary displays of their wares. One day there might be bread baked in the form of hen and chickens; next day, rabbits, or fish or stars. Yes, good to eat too. Cocoa bread—chewy delight comes in an elaborate pretzel shape, and there is a Spanish version of the doughnut filled with cream—a hot, crisp treat.

Palamos enjoys a favored location on the Costa Brava. The shore is indented at this point and the town faces west, a position that gives it spectacular sunsets. You watch the setting sun pour color on the white yachts, the fishing boats and the villas. The hills behind the town become a dark background for this mixture of red, rose, pink, purple, blue and gray. Go to the lighthouse for the best panoramic view. The sunset is sublime when storm clouds are blowing down from the Pyrenees.

Catalan dancing

One of my most fascinating summer experiences was watching the Catalans perform their native dance, the Sardanas. The weird music, played by an orchestra of reeds, drums and some brasses, is sometimes loud and strident, then fades into a sad minor strain. At times it reminded me of the folk music of Auvergne, and again of pipes in the Scottish Highlands. Off and on all summer, and especially at fiesta time, café owners hire orchestras to play in the street or plaza in front of their shops. Suddenly the strange music starts. For a few moments nothing happens, and then silently a small group of men and women—often total strangers—forms a circle and begins to dance. Gradually more and more join in, forming more circles or breaking through to form circles within circles, until finally the whole street is a mass of people, all ages, dancing the Sardanas. It is a simple dance, just three basic steps, but the ex-

(Continued)



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ecution should be as flawless as the Viennese waltz. It calls for excellent carriage and grace, two qualities Catalans possess in abundance. One memorable evening a visiting group of young people from a neighboring village came decked in costumes of a bygone era and joined in the local Sardanas. But elderly people were often the best performers. I recall a man well over 70 whose elegant grace was not matched.

Of course the Sardanas is a major part of the fiesta at Palamos held in mid-July, but the festivities begin early in the morning when all the fishing boats are decorated with flowers and lined up in the harbor. The procession of the townspeople, carrying the statue of the virgin of Nuestra Senora del Carmen, winds down from the cathedral to the waterfront, and there everyone climbs on the boats. The fleet then puts out to sea in a water procession, dropping wreaths and flowers.

Favorite trip

My favorite side trip from Palamos included a dip in the sea at the fine beach of Roca Fosca and then a drive through pleasant farmland to Palafrugell, where Restaurant Reig serves an unusual and tasty specialty—chicken and langouste sautéed together. Restaurant Reig is the gathering place for Costa Brava's artists and writers; José Plá, well-known Catalan writer, presides over informal get-togethers. Plá, like most people of this region, is a proud Catalan and writes in Catalan, which differs from Spanish and resembles the Provençal. The artistic group tends to avoid the restaurant during the summer, but if you are around out-of-season you will often spot them in long, earnest discussions. If you are interested in art, ask Reig to take you to some of the studios. You may find drawings, woodblocks and paintings you would like to buy.

Palafrugell is shut off from the sea by a high peak, San Sebastian, jutting into the Mediterranean. On top is a powerful light that signals ships to change course. I never got near San Sebastian without taking the road up to the light. It was exhilarating to loll on the peak and watch the sea far below. Make the drive at night and you can watch the great light revolving while far away you hear the sea pounding on the rocks. A little beyond the light on the peak is an old monastery now converted to an inn with another sweeping view.

Several times I took a jaunt to Aigua Blava, a resort perched at the edge of a cliff with a fine bathing beach below. You drive

(Continued)

from Palamos by way of Palefrugell and then through the old town of Bagur, which has a ruined castle. Aigua Blava, surrounded by pines and wild rosemary, boasts one of the finest hotels of the Costa Brava—for visiting or eating.

Grecian fragments

Still farther north is the charming fishing village of La Escala and nearby the ancient Greek city of Ampurias. Driving from Palamos, you go through Palafrugell and on through Pals. It's a long jaunt and you will want most of the day at the Greek ruins; so take a lunch along.

Ampurias was a Greek colonial settlement more than 2,000 years ago and excavations have been going on there for some time. Besides beautiful mosaics and statuary, some of which you can see at the small local museum, the archeologists have unearthed many everyday items such as ovens and kitchen utensils. Stroll through the ruins and see the reservoirs, the water system and the baths, all well preserved.

Toward the northern end of the Costa Brava is Cadaqués, a shimmering white village that looks ghostly by moonlight. It is cupped by gently sloping hills lined with olive groves, many looking bleak and dead as a result of the severe winter of 1955.

From Cadaqués to Llansa and across the border into France is a scenic drive high up along the cliffs. But I should warn you that this stretch is nerve-racking; the road is narrow, the curves sharp, the heights dizzy. I drove it in a Simca, but I would not attempt it in a larger car.

The Costa Brava is packed with many other interesting sights: rugged passes in the Pyrenees where smugglers slip through with all kinds of contraband; caves and grottos such as En Gispert, where the sea has eaten deep caverns into the base of the cliffs; lovely drives through farmland back from the coast.

"To enjoy the Costa Brava it is necessary to come prepared to give laziness the importance it has in life . . . which is considerable." Here are some other pointers:

- Houses rent for \$300 to \$500 the summer season. Mansions run more.
- Servants are available; fancy cooks rare.
- The most luxurious hotels at S'Agaró and Aigua Blava run \$10 a day with meals. Good, less expensive hotels call for advance reservations.
- Write *Iberia* or the Spanish Tourist Office for help in planning.

END



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BOOKS ON SPAIN

(Continued from page 37)

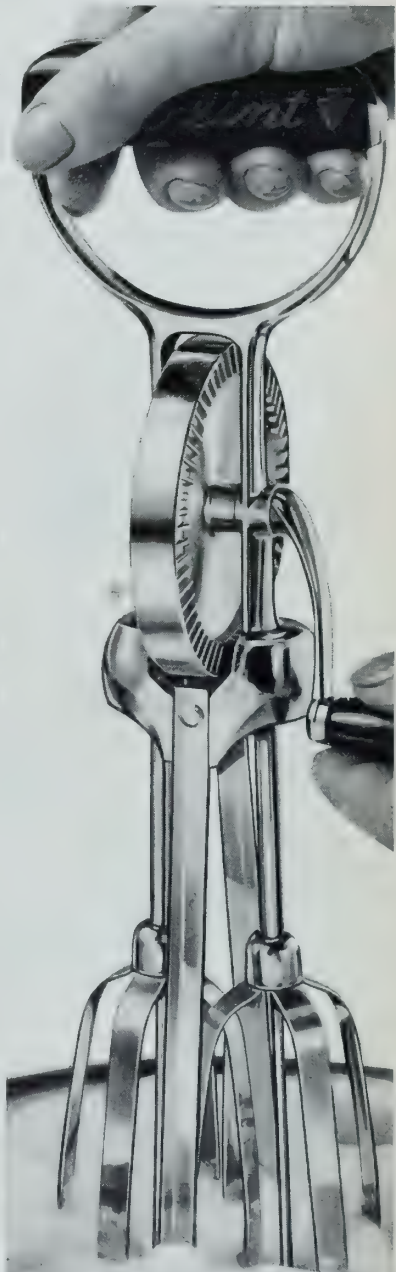
seem to us merely self-assertive and without complexity. When self-assertion is expended, they relapse into sadness, loneliness and conventionality. Personalities are strong, but not on the whole—rich or fully developed. In all the modern Spanish novelists I have read I have felt this sense of a limit. There remains the language itself, that clear, terse, stony Latin utterance with its Arabic gutturals, a dry and yet resounding tongue made for masculine rhetoric, irony and the quick, highly-concentrated riposte. Very much can be contained in a few words, as the malign proverbs on everyday life soon show us. If we read the foreigner who has had some long love-hate of Spain—anyone from, shall we say, that amused and scholarly old charmer Richard Ford to the Italian fireworks of Professor Mario Praz who in *Unromantic Spain* was pitiless to Spanish boredom, prudery and ignorance, or if we read the Spaniards themselves, we shall have something to declare the next time at the frontier. It will be that they are going to contradict, in their books and lives, everything we have been taught to believe in.

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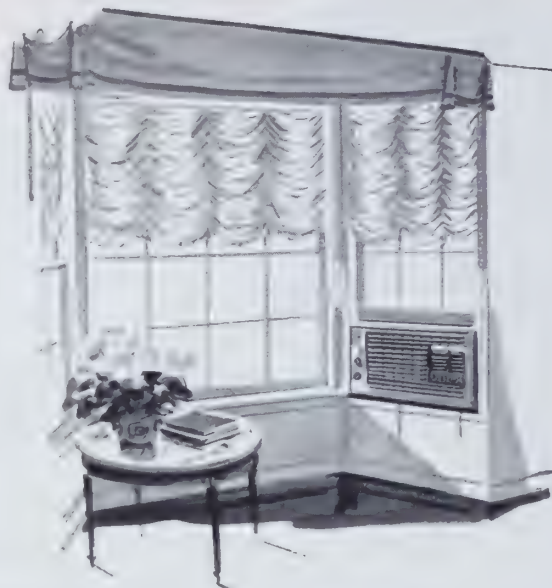
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ROOM COOLERS (Continued from page 75)



10.

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11.

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2. "Vornado"—A. O. Sutton Corp.
3. Frigidaire (Div. of General Motors).
4. "RCA Whirlpool"—Whirlpool-Seeger Corp.
5. York Corporation (Subsidiary of Borg-Warner).
6. Carrier Corp.
7. Air-Temp (Div. of Chrysler Corp.).
8. General Electric Co. (Room Air Conditioner Dept.).
9. Fedders-Quigan Corp.
10. Kelvinator Div., American Motors.
11. Emerson Quiet-Kool Corp.
12. Westinghouse Corp. (Air Conditioning Div.).

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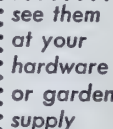
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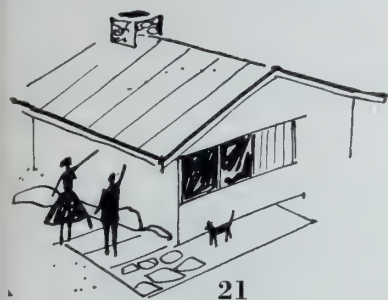
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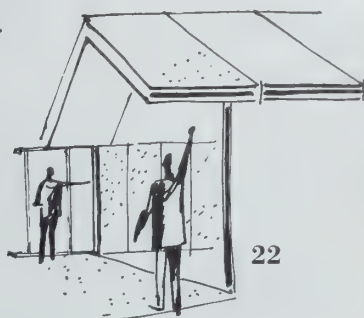
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(Continued from page 77)



21



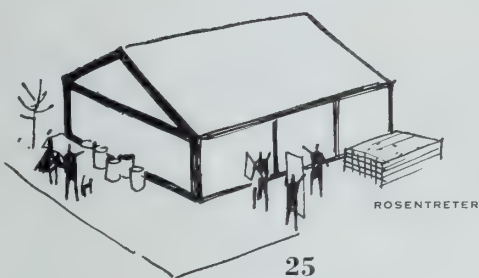
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23



24



25

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22. Products that perform several functions cut costs. This three-in-one roof material provides roof sheathing, insulation and interior ceiling finish all in one sandwich-like package. Interior paneling is a wallboard already covered with wood finish.
23. Concrete block and a new oversize brick (6" deep and 12" long) are economical for walls. Their size reduces the number of units needed and the cost of laying. They are the whole wall, containing hollow centers for insulation, inside and outside finish.
24. Prefabricated wall panels 2" thick constitute wall framing and finish in one package. They have a hollow core construction, are usually 1' or 2' wide and 8' high. Runners on floor and ceiling keep panels in place; steel splines between hold shelves, fixtures.
25. Thorough insulation of walls, roofs, slab floors is a prime means of reducing building equipment costs. What is spent for complete insulation is more than returned in money saved on heating-cooling equipment. Equipment can be smaller, cost less.



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KIDNEY



FREE FORM



PEAR SHAPE

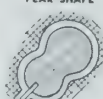


FIGURE 8



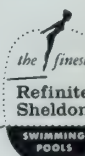
OVAL



RECTANGULAR

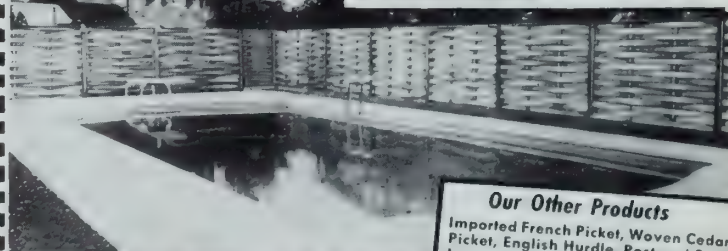
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A few protected territories still available.



Same Beauty Both Sides—BASKETWEAVE FENCE

Ideal around swimming pools. Keeps dirt out and affords privacy. Screens out objectionable views. No framework to look at with this attractive fence. Owner and neighbor enjoy its beauty. Available from 3 ft. to 8 ft. high, with matching gates. Fence and posts made of California Redwood.



Our Other Products

Imported French Picket, Woven Cedar Picket, English Hurdle, Post and Rail, Lawn Fences, California Redwood Mortised Board and California Redwood Basketweave Fences, Children's Outdoor Play-Pens (Portable, 16 ft. wide).

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DAVID TENDLER • EST. 1918 • 8 KING RD., MALVERN, PA.

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THE PUMP TO GET
IS A... **Jacuzzi JET**

Dependable—Nothing matches a Jacuzzi jet pump for trouble-free water service. For shallow or deep wells to 400 feet, only one moving part and it's above ground. No lubricating or frost-proofing needed. Automatic self-priming.

Extra pressure—Jacuzzi jet pumps assure better performance from automatic washers... better fire protection, too.

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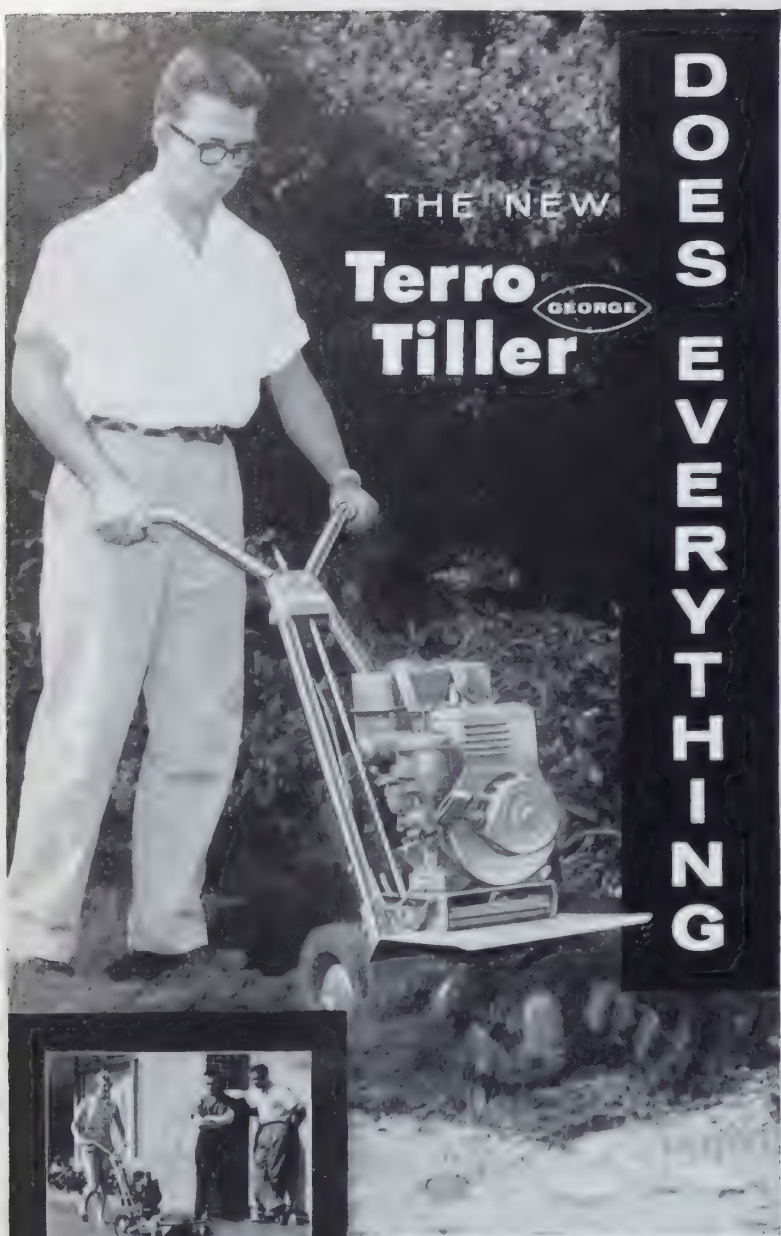
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booklet and name of
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JACUZZI BROS. INC.
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Send bulletins on your jet pumps.

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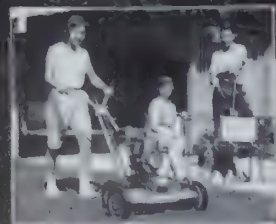
THE NEW
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GEORGE

DOES
EVERYTHING



ROTARY MOWER



REEL TYPE MOWER



ROLLER



ROLLER

it mows-tills
-rolls and edges!

Here's the perfect tool for the homeowner who wants a beautiful lawn, without the back breaking work you usually get. With the easy running Terro-Tiller power unit, you choose the attachments you want and need for finest lawn making or fertile, productive gardens.

The heavy-duty Briggs and Stratton 2 $\frac{3}{4}$ h.p. engine with recoil starter takes the labor out of it and makes the toughest jobs simple. And with the Terro-Tiller's built-in transport wheels, you never even lift the engine. Just wheel it up to the attachment and connect it in 30 seconds. You don't even need wrenches or tools—a simple lock-lever does the trick. It's so easy a child or woman can operate it. Made of the finest materials available, the superior construction of the Terro-Tiller is designed to give years of rugged, trouble-free service.

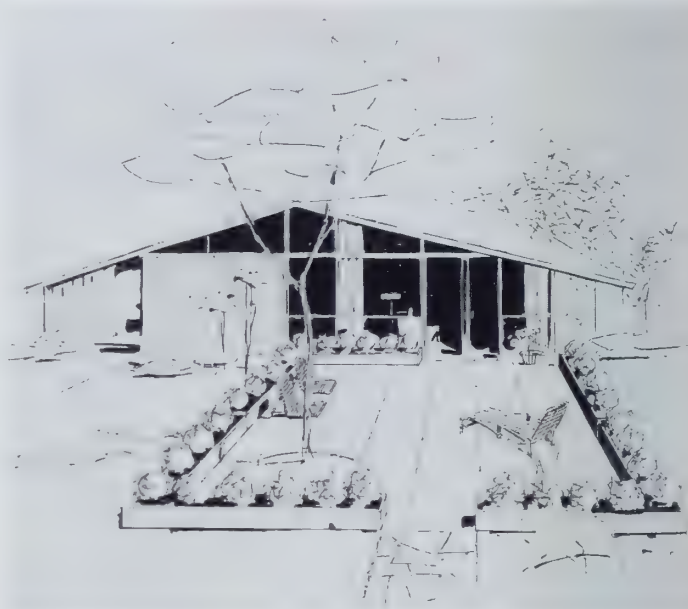
Terro-Tiller

GEORGE

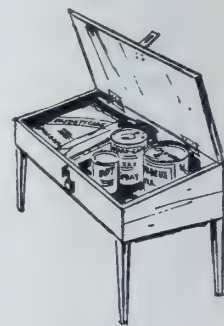
GEORGE GARDEN TOOLS
811 S. Hamilton St. • Sullivan, Illinois

7 KEYS TO A

These do-it-yourself ideas designed by Joseph B. Platt



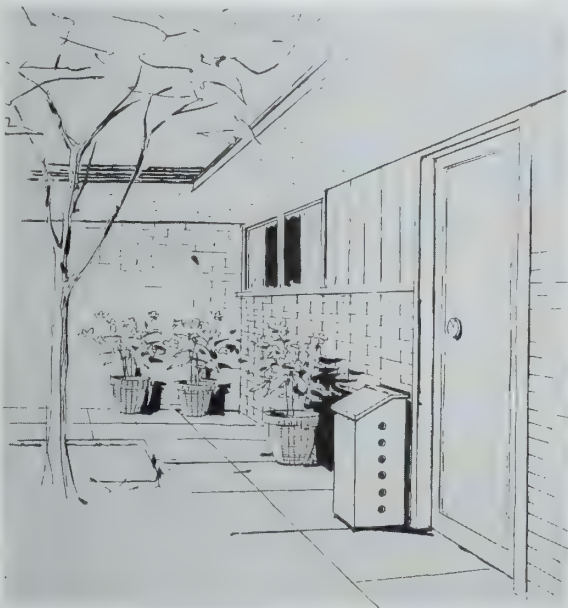
Plant boxes to hold potted flowers form a terrace color border and give you continuous bloom if you change flowers as the season progresses. Easily made of 1" redwood boards, this model is 12" wide and 8" deep to fit standard clay pots. The boxes should have holes in the bottom to permit drainage from pots.



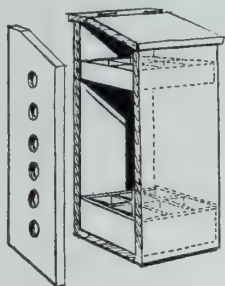
Stand for plant foods and sprays need not be an eyesore. This piece, painted gray to resemble bleached wood, is completely functional. Made from 1" thick planks or $\frac{3}{4}$ " exterior plywood, the stand is 60" long, 30" wide and 18" deep. Saw pieces of 2" by 4" on the diagonal to cut tapering legs. Stand may be locked.

CIVILIZED SUMMER

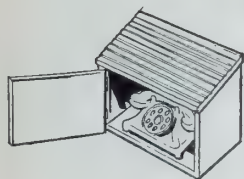
will make outdoor living comfortable, convenient and fun.



LEHMAN



Umbrella box to be placed near the door can be built of plywood and 1" by 12" boards. The model above is 42" high in back, sloping to 36" in front, 18" wide, 12" deep. Holes bored in side boards are for ventilation. Cross wires held with screw eyes form nesting spaces at bottom for umbrella tips, partition the box.



Telephone box for the outdoor extension is easier to make than most bird houses. You need only 1" by 10" boards, nails and a pair of brackets for mounting the box on a wall near an inside telephone outlet. The lid should be slanted to shed rain. Paint the box to match the house or to contrast with it.

(Continued on page 130)



Trees thrive on proper diet, too!

The lovely trees on your lawn can't feed nearly as well as they would in a forest. You carefully sweep away the grass clippings and fallen leaves that should nourish them.

A scientific, deep-down feeding by Davey tree experts now will come close to restoring the balanced diet Mother Nature intended. Once well nourished, your trees will delight you with a burst of deep, rich green and the lushness of their foliage.

Your trees are the most precious adornment of your outdoor living. Give them the best of care! Davey care covers pruning, bracing, cabling, transplanting, lightning protection, cavity surgery, as well as deep feeding and all other tree-care services. And Davey men are trained with almost half a century of research and development!

If you can't find "Davey Tree Experts" in your phone book, write to

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Get this beautiful 36-page book on trees
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Full of do's and don'ts; how to protect trees while you build; how to measure for growth; pictures of common pests and illnesses; lots of lists for special planting—fall color, spring color, bad soils, shade. Published as a special public service to home-owners by The Davey Tree Expert Co. Send your quarter today.



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Enclosed is 25¢ in coin. Please send me a copy of, "Guide to Tree Beauty and Tree Care".

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Protect against pests

with the approved*

Hayes Spray Guns

You can prevent insect damage...assure healthy plant growth, beautiful blooms and luxuriant lawns by using the Hayes garden hose sprayer to properly apply garden chemicals.

No other garden sprayer offers you the precision performance and fast, easy operation of the Hayes. You get professional results and avoid all the heavy work because *mixing, proportioning and application* are all done automatically through balanced jets.

*Hayes Spray Guns are approved by leading manufacturers for use with their products—the only garden sprayer to enjoy this remarkable endorsement by the outstanding companies in the garden chemical field.

At your nursery, hardware or garden supply dealer.

Hayes Garden Sprayers. For insecticides, fungicides, crabgrass killers, fly, ant and termite control. Available in 1½, 3, 4, 6 and 12 gal. sizes. From \$2.95.



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FREE! 16-page booklet on garden and lawn care Write Dept. A

HAYES SPRAY GUN COMPANY Since 1934
World's largest manufacturer of garden hose sprayers.
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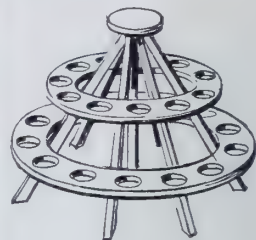
Jari was here

Acre of saplings this thick cut in 2 hours

THE NEW JARI MONARCH SICKLE BAR MOWER can clear an acre of rough growth (saplings up to 1½" thick) in just two hours. Imagine this power and efficiency in just a 160 lb., 2¾ h.p. mower. And it's so easy to operate—all you have to do is guide it with one hand, even through heavy grass, weeds or small trees. For tough cutting jobs the Monarch is the fastest, safest, lowest-cost mower you can buy. It's most at home on rough, rocky ground; the floating sickle bar (44 or 36") hugs the contour of the earth—it misses nothing that has to be cleared. Test it soon at your Jari dealers. For your dealer's name write: Dept 103
Jari Products, Inc., 2960 Pillsbury Ave., Mpls. 8, Minn.

KEYS TO A CIVILIZED SUMMER

(Continued from page 129)

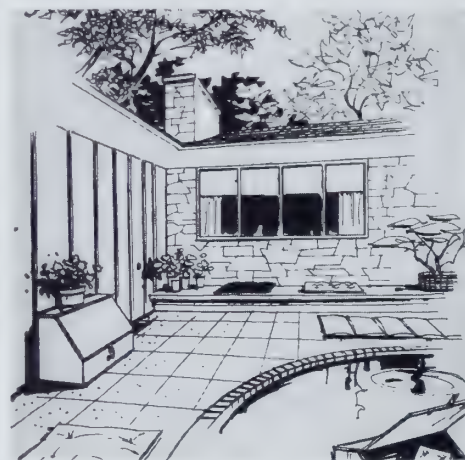
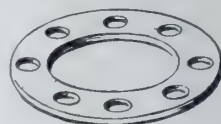


Conical plant stand common in Victorian parlors can be adapted with simple tools and lumber as a charming terrace piece. Circular plant shelves of ½" plywood are supported on notched 1" by 4" legs. At peak of cone, legs are secured to a center leg perpendicular to the ground. Plant pots hang in the shelves.



LEHMAN

Circular pot holder shaped to encompass any tree on your terrace can be made by butting two half circles of ¾" plywood. Then cut holes in each half large enough to accommodate pots. Join pieces around tree with braces on underside. Holder is supported at base of tree by 2 x 2s. Remount holder yearly.



Overnight storage bin will keep terrace paraphernalia—pillows, mats, magazines—from getting wet. Using ¾" plywood, you can make it any size. Suggested dimensions are: 4' long, 3' high, 30" deep. To be sturdy, the legs should extend to top of box and serve as nailing pieces for sides. Lid slopes to shed rain.

BLESSED BE STRAWBERRIES

(Continued from page 73)

or fall fruiting varieties. The fresh fruit of almost any well grown variety, standard or everbearing, will surpass almost any frozen berry, including the best of your own crop. Size and color are more important in fresh strawberries than in frozen fruit, since the freezing process seriously modifies both qualities. Size and color are not necessarily linked to flavor. The overall quality of your strawberries will reach its peak only if you treat your plants as biennials, allowing each plant to fruit for a single season following a full growing year and then discarding it. While good strawberries are not hard to grow, the best strawberries are raised only by the best gardeners.

A good program

Accept these assorted assumptions as fact and you will develop, subject to personal and local modification, a strawberry program something like the following: In order to have fresh fruit throughout the longest season, you will grow some standard varieties (for finest table flavor at the height of the traditional strawberry season, which is right now) and some everbearers. You will plant enough of the spring bearing plants to supply an ample freezing crop. You will sacrifice quantity for quality in the June varieties you grow for table use; worry less about form and color in those you plan to freeze. You will select two or three spring varieties that bear at different times, to extend the spring picking from about two weeks (for a single variety) to six weeks or so. You will seek out varieties that are known to do especially well in home gardens instead of settling for those that are better known simply because they are commercially dependable. (Dependability is no fit measure of a strawberry's true worth.)

A hundred bearing plants a year will supply the nominal needs of a family of four adults, giving them all they can eat, short of gluttony, at the June peak and allowing a decent reserve for the freezer. These plants, spaced two feet apart (which is liberal) will require 400 square feet of ground, or a bed 20 by 20 feet. With a little more attention to the niceties of strawberry culture, you could grow twice as many plants in the same space for a total crop not quite twice as great. The gain, if any, under the more intensive plan would be in permitting the use

of more varieties, including everbearers, and providing a fresh-fruit season of several months instead of several weeks. Double the total space (or reduce the total number of plants grown) and you allow for the biennial method of fruit production: while one season's new plants are marshaling their strength in the form of roots and leaves, with blossoms kept picked to prevent fruiting, the crop grown the preceding year is producing its harvest. At season's end these will be replaced by another set of yearling plants. It will be two years before your program is in full operation.

Rotating crops

For best results, maintain three beds; keep one bed in rotation every third year growing beans, lettuce, marigolds or, better yet, a "green manure" crop such as soy beans, cow-peas or just plain clover. Strawberries are by nature robust plants, demanding ample supplies of nutrients and water to make their best growth. To yield fruit of great size and full flavor, they should be encouraged to grow rapidly and produce lush foliage without wasting too much strength making runner-plants. To bear the largest total crop, most varieties—not all—should be encouraged to set runners for at least one full year, then bear for one year and one year only. (Differences of opinion become thunderous at this point.)

If you are satisfied with the source from which you get your plants, and if you want nothing but the best fruit, buy new plants each year. If your plants are healthy, and you enjoy the act and process of gardening, grow your own runners in pots (drawing, page 73), transplant the rooted runners in summer to the position where you wish them to remain through harvest, and then pick your crop the *second* year following, allowing one full season for development in between. Procedure: fill a 3- or 4-inch clay flower pot with rich loam and compost; plunge it rim-deep near your most vigorous plants when first runner shoots form. Pin a runner in pot with a clothes pin. In three or four weeks the pot will be full of roots and ready for transplanting. Thereafter either keep other runners snipped off (the "hill" system) or let them root in the ground beside the mother plants (this is the "spaced row" or "mat-

(Continued on next page)



Wayside Gardens

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Wayside
beauties

For endless variety, dependable quality and unsurpassed beauty, there is nothing to equal Wayside's worthwhile new shrubs, roses, rare bulbs, magnificent new lilies and hardy plants. Wayside's fall catalog is just full of the latest and best selections in all garden categories. No confusing long lists, but over 1300 intelligently chosen, rare and unusual items... all grown and rigidly tested in America's most carefully supervised nursery.



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"The Bride"

Exochorda, "The Bride" remains handsome and in flower longer than any other shrub we know of. In April and May, small compact bushes gleam with lustrous pearl-like white buds that open into thousands of exquisite, pure white blossoms. Hence the name "Pearl Bush."

Lilium, *Royal Gold*. Spectacular new Regale Lily has large, radiant flower heads of glowing golden yellow. Hardy anywhere and easy to grow, this superb new variety possesses all the breathtaking beauty and sterling qualities of the beloved Regal Lily. Multiplies rapidly.



LILIUM
Royal Gold

FIRST TRULY GOLDEN YELLOW Regal Lily EVER OFFERED

SEND FOR THE WORLD'S FINEST HORTICULTURAL BOOK-CATALOG

To get your copy of this heavy book, please enclose 50¢, coin or stamps, to cover postage and handling costs. Wayside's Fall Planting Catalog has no equal. 130 pages, hundreds of true-color illustrations and helpful cultural directions. America's largest and most complete selection of over 1300 rigidly tested new roses, flowering shrubs and trees, rare and unusual bulbs and hardy "Pedigreed" plants especially suitable for American gardens.

Wayside Gardens

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GUARANTEED! YOU'LL PICK DELICIOUS STRAWBERRIES IN 60-90 DAYS

or every penny back!

STERN'S NEW 3-SEASON SUPERFECTION STRAWBERRY



PICK 'EM SPRING, SUMMER, AND FALL

	wonderful with cream
	luscious jams
	flavorful shortcake

FIRM, JUICY, SUGAR SWEET
New Flavor Sensation

Finest berry you ever tasted! Easy to grow. Only Stern's Superfection guarantees wonderful results in 60-90 days or money back.

Vigorous plants with heavy roots
These berries will thrive even if you've failed with other berries before. Big roots have hundreds of long fibrous feeders. Carefully packed in "MOIST-LOCKED" packing. Easy planting instructions with every shipment.

SAVE WITH THESE LOW PRICES			
25 plants	50 plants	100 plants	200 plants
\$2.50	\$4.00	\$6.50	\$12.00

POSTPAID

Special Bulk Prices for Commercial Growers
500 plants, \$25—1000 plants, \$45

Enjoy Miracle Strawberries Right Up 'Til Frost

Imagine, your own fresh picked delicious ripe red strawberries starting in 60 days. You'll have all the strawberries you'll want each Spring... Summer... and Fall—often until Thanksgiving. Absolutely winter hardy—you'll pick berries for years!

Yields 3 Times More Fruit Than Other Everbearing Varieties

Acclaimed by famous farm and garden authorities. Actual field test produced approximately 8000 quarts per acre first year planted! Proved best for home gardens.

Order now for immediate delivery

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I want Strawberries Spring, Summer, and Fall—starting in 60-90 days after planting—or I'll get free replacement or my money back.

Check Quantity

☐ 25 for \$2.50 Name _____

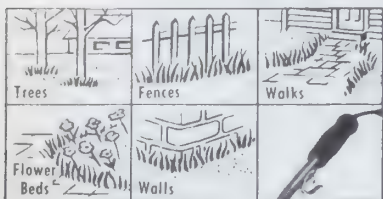
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Trims the places your
mower always misses!



IN A JIFFY, Seymour Smith Electric Lawn Trimmers cut untidy grass and weeds—even the toughest of them—and leave your lawn neat as a pin!

Don't let untidy patches spoil every mowing job! Seymour Smith Electric Lawn Trimmers handle it quickly and easily—no bending, no stooping, no sore knees.



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NO. 700
de luxe model
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De Luxe Model No. 700 has custom built motor—safety switch on handle—extension cord holder—auxiliary handle grip. Rolls easily on hard rubber wheels.

Your dealer has these and many other fine Seymour Smith garden tools or can get them for you. Or write us.

Quality Tools

SEYMOUR SMITH

Since 1850

before you buy
a power mower, see
MOW-MASTER
with **stand-up**
starting



No stooping, no bending, no hard hand-cranking. Just step—start—and away you mow! And MOW-MASTER costs less than many conventional hand-starting mowers. Ask your dealer for a demonstration.



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Subsidiary of Food Machinery
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STRAWBERRIES

(Continued)

ted row" system, depending on how you look at it.)

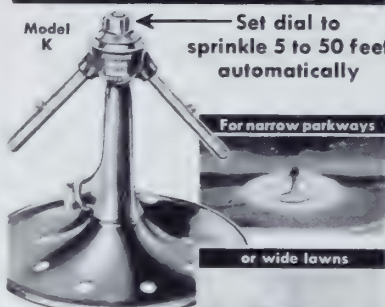
Making a choice

Some good garden varieties especially recommended for your locality may set runners freely, others scantily if at all. Govern your spacing and method of growing the plants by their natural proclivities, modified by the kind of fruits you want, when you want them, and for what purpose, whether fresh or for freezing. In choosing varieties, beware those credited with good shipping qualities. Berries that ship well must lack other attributes that make for the best table quality. The most popular and widely sold variety in the country is probably Premier, or Howard 17, as it is also known. It is always a good berry, never a superlative one. But other names of varieties that may join the front rank recur in catalogue lists over many parts of the country: Chesapeake, Fairfax, Dorsett, Catskill, Sparkle in the northeast. Blake-more, Dunlap and Robinson are added in the midwest. Sioux is a favorite in Kansas. Tennessee Beauty is popular in the South. Magoon in the northwest. Harder to find, except in the hearts and memories of their advocates, are Royal Sovereign and Marshall. The former, an import, was once widely grown in the north and east. Marshall is still coddled not only in Massachusetts, where it originated, but in the Pacific northwest, where it is a late, almost a summer bearing variety. Scratch a veteran strawberry grower and you'll find a thoroughly confident and prejudiced champion of one or another of a score of good varieties.

The everbearers

All those just mentioned are June bearing kinds. Of the everbearers, only one or two need be considered. The variety Red Rich is outstanding. Of fairly recent introduction, it combines fine table quality with good size and appearance over a season that begins in the spring (with established plants) and extends well into fall. There is surprisingly little loss of flavor after the shorter days and cool nights of autumn arrive. The yield is generous throughout. Superfection, newer still, is increasingly popular. Gem and Wayzata, old favorites, have been superseded. Grow them on the biennial system, to supplement some of the best June varieties, and your strawberry year will be full indeed.

(Continued)



So easy-to-use, gives deep soil saturation

Provides maximum water for area set—500 gals. an hour on 30 lbs. pressure. Correct amount, proper spray, desired area with one setting. IT'S AUTOMATIC. Famous Sunbeam long-lasting quality. Only \$9.95



Build and powered to last. Ends arm-aching drudgery—gives professional results. Sturdy lightweight construction \$47.95. (Colo. & West, \$48.25.)

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**MOST ADVANCED RIDING MOWER
EVER DESIGNED**

Now, with the Mark 26, lawn care is fun for the whole family. You'll see advanced styling, features, performance and versatility never found in any mower at any price.

With low-cost attachments you can use the Mark 26 to seed and grade in Spring, mow in Summer, sweep up leaves in Fall, clear snow in Winter, haul up to 1,000 pound loads.

Write today for free literature on the Mark 26—the world's most beautiful—most practical lawn mower.

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CURE "LAWN" BACKACHE!

Do all your lawn trimming and edging jobs... standing up! An hour's work in five minutes, with

Trim Master Electric
LAWN TRIMMER AND EDGER
BANTAM \$24.95
TRIM MASTER \$39.95
Write for literature.
At Hardware & Garden Supply Stores.
Order direct if dealer can't supply.
E. F. BRITTEN & CO., INC.
Cranford 22, N. J.

The care and feeding of strawberries is not too difficult, but it must be diligently attended to. Ground that has been well tilled and supplied with general fertilizer suitable for vegetables will do also for strawberries. Drainage must be excellent. Spring-set plants, so placed that their roots are well spread and their crowns (the swelling from which roots descend and stems rise) at soil level, should be well mulched with pine needles, straw, or salt marsh hay or buckwheat hulls after the post-planting cultivation. A mulch will do more than any other one thing to stifle weeds, conserve moisture, and keep the berries from being splashed and damaged by mud. In winter, the same or more of the same mulch may be drawn over the plant tops when temperatures drop into the twenties with colder weather ahead. Supplementary feeding, especially under "hill" culture, may be helpful: a tablespoon of fertilizer in a ring around and beyond the plant foliage. Diseases and pests should not trouble biennial plantings.

How to pick

A word about cutting runners, pinching off blossoms, picking the fruit. The best tools for all three operations are your own thumb and forefinger. Blossoms will form on June bearing plants during the first part of the season only. They need not be picked off as they form; two or three timely pinchings will take care of them all. At the same time, unwanted runners may be nipped, almost literally, in the bud. The rest of the season, a sharp and well directed hoe may do the work. The mature fruits (these will be present only on second-year plants, where runners and blossoms are not important) should be picked with half-inch stems and calyaps attached. Pulling the fruits may crush and will almost certainly deface them. Pick every two or three days, removing all the ripe fruits, whether you can use them or not. Everbearing sorts, grown as biennials and planted in early spring, will yield a good crop the following spring, then give way to new plants. Or they may be set out as pot plants, made from runners, in early summer to bear one fall and one spring.

One reason there are so many mediocre strawberries in the world is that there are so many mediocre ways to grow them. As far as we are concerned, these few tested rules will get you started. As you advance into strawberry country you will make your own rules. In the interval, enjoy the fruits of your labor.

END

SHOPPING INFORMATION

All prices approximate. Include Fed. Tax.

Portables in H&G Colors

Pages 40, 41:

Collapsible boat, \$145 F.O.B. Boston. At George D. O'Day Associates, 9 Newbury Street, Boston 16, Mass.
Folding beach table, \$8.95, shipping extra. At Abercrombie & Fitch, Madison Ave. at 45th St., New York.
Tumblers, green anodized aluminum, 29c each. At Macy's, New York.

Page 42:

1. Cabaña and carryall. At Arden for Men, 1 East 54th St., New York.
3. Rattan folding chair. At Bonniers, 605 Madison Ave., New York. N. Y.
Carryall, umbrella. At D. D. and Leslie Tillet, 179 East 80th St., N. Y.
4. Director's chair. Telescope Folding Furniture Co.
5. Tumblers, copper anodized aluminum, 29c each. At Macy's, New York.
6. "Cabarella" carryall. At Neiman-Marcus, Dallas and Houston, Texas.
7. Folding chair. At The Piazza Monticci, 40 East 51st St., New York. Type-writer; quiet, deluxe portable; quick-change ribbon; \$122.50 plus Federal tax. Royal McBee Corporation.
8. Coffee pot, 35-cup capacity, \$6; cups, 60c each; "Frontier" porcelain enameled. Vit-Kote Products, Inc.

Aluminum portables

Page 45, bottom, left:

Melmac dinnerware, "Sun Petal" designed by Raymond Loewy; 10½" dinner plate, \$3.25 each; 16-piece starter set, \$22.95. Yellow cotton place mats, 13" x 19", 99c each; white Belgian linen napkins, 16" x 16", 50c each. "Sonata" stainless steel flatware (hollow handled knives): 24 pc. starter set, \$29.95. "Elite" 12-oz. glass highballs, 59c each.

Portable gear

Page 46, top, right:

"Old Oaken Bucket" freezer. At Hammacher Schlemmer, 145 East 57th Street, New York, N. Y.

Left:

Electric clothes washer, AC only. At Macy's, New York, N. Y.

Page 47:

1. "Commando Light," \$17.95, shipping extra. At Abercrombie & Fitch, Madison Ave. & 45th St., New York.
2. Hurricane lights, \$13.95, set of 4; chimney finish, red, yellow or green. Stands, \$3.79, set of 4. At Mara Lynn, 1474 Jesup Ave., Bronx 52, N. Y.
3. Café espresso maker, at Gourmet's Choice, 537 Third Ave., N. Y.
4. Coleman camp stove, \$18.95, shipping extra. At Abercrombie & Fitch, Madison Ave. & 45th St., New York.
5. Grill, \$12.50, shipping extra. At Abercrombie & Fitch, Madison Ave. & 45th St., N. Y.
6. Folding chair (available late July). At Bon Marché, 26 East 14th St., New York, N. Y.
7. Motel-Bar, \$60, shipping extra. At Abercrombie & Fitch, Madison Ave. & 45th St., N. Y.
8. Gallon ice bucket; turquoise enamel or 24K gold plated insert. At Saks Fifth Ave., New York, N. Y.

9. "Serve-Lite" lamp, finished in ivory, gray or brown; 18" tube. At Goldsmith's, 77 Nassau St., New York.
10. Copper wash boiler. At Altman's, Fifth Ave. & 34th St., New York, N. Y.
11. "Riviera" beach bag; black, yellow, or pink with white. (By Kleinert) at Bloomingdale's, New York.
12. Combination cocktail table, barbecue pit. At Lord & Taylor, N. Y.
13. Garbage disposer. Home Disposal Div., Free Sewing Machine Co.
14. Refrigerator, AC, DC; may be used on 6, 12, 24, 32, 110 or 220 volts, or LP gas. Astral Industries.
15. Rolling cart. At B. Altman & Co., New York, N. Y.
16. Mobile "Corner Cart," 24" x 24", 24" high. At Reilly-Wolff, 120 East 32nd St., New York, N. Y.
17. Electric plate warmer. French import. At B. Altman & Co., New York.
18. "Hammo-Shay." George McArthur & Sons.
19. Sterno cabin heater, \$19.50. Sterno canned heat, 7 oz. size, 30c a can.
20. "Handy-Table," \$32.50 plus carrying charges. At Abercrombie & Fitch, Madison Ave. & 45th St., New York, N. Y.

Japanese influence

Page 57, top, left:

Sketched from interior designed by Lester Grundy.
Room divider base designed by F. B. Arthur; walnut; brass legs; pandanus cloth inserts in doors; 72" wide, 18" deep, 23" high; \$239. At F. B. Arthur, Inc., 149 East 57th St., New York.

Center, right:

Man's teak and walnut chest, two deep, two shallow drawers; tray drawers behind cane doors; 43" wide, 19¼" deep, 54" high; \$600. Designed by Milo Baughman for Arch Gordon & Co. At Cassard & Walker, 305 East 63rd St., New York, through decorators.

Bottom, left:

Sketched from interior designed by William Pahlmann Associates.

Page 58, top, right:

Ceiling fixtures designed by Paul Mayen. Hand-blown white glass held in place by brass prongs; hung on white stems. \$18 to \$36 each, according to size; stems extra. At Habitat, 235 East 58th St., New York, N. Y.

Center, left:

Ladders, birch or walnut; swivel-footed tips; heights from 7'11" to 8'5". \$30 each (shelves are not provided). Designed by George Nelson. Raymor Mfg. Div., 225 Fifth Ave., N. Y.

Bottom, right:

Chest, teak and mahogany, brass handles, lifts. 36" x 19", 15" high, \$240. Mahogany base for chest, finished in book-matched gold leaf, 37¼" x 20¾", 17" high, \$225. Both from Beacon Hill Collection. Kaplan Furniture Co.

Page 59:

Goblets, Fontana hand-blown, turquoise, \$1.25 each. At The Lamp Shop, 374 Fulton Ave., Hempstead, L.I., N. Y.
(Continued on next page)

Live Outside and Love It



Get Outdoor Comfort,
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Beauty, Too!

Use your outdoor "living room" for family play and pleasure. You CAN when you rid it of annoying pests and weeds with HUDSON Sprayers and Dusters. Your nearby hardware or garden supplies dealer has or can quickly get the HUDSON products you select. HUDSON means top quality, long life, effective application of any pesticide.

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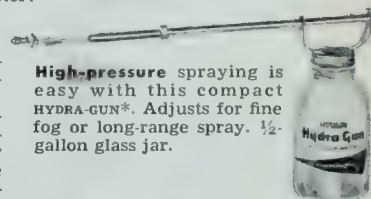
For dusting roses, glads, any plants, you'll want this new HUDSON BANTAM* rotary duster. Easiest to operate. Puts fine cloud of dust where you point its adjustable nozzle.

Or use the ADMIRAL* Duster. → Puts insecticide dust where you want it in cloud or spot. World's most famous duster!



← Finest, safest compression sprayer is the HUDSON SIMPLEX®. 4 and 3½ gallon sizes. Pressure-tight cover seals from inside in large opening for easy fill. Best adjustable nozzle, sprays fog-to-coarse spray.

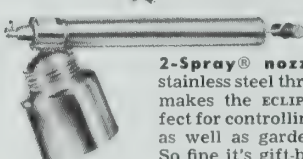
High-pressure spraying is easy with this compact HYDRA-GUN*. Adjusts for fine fog or long-range spray. ½-gallon glass jar.



FAVORITE® is the name and the fact of this 2-gallon garden sprayer. Compression type, pumps easily, quickly. Sprays fog-to-coarse spray, too.



Tommy-gun grips make the TROMBONE® a real high-pressure performer. Sprays fog or long-reach stream from any container. Built to last.



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The sure way to have a pest-free, weed-free lawn, yard and garden is regular care. You can quickly build a "bug barrier" around your yard by spraying shrub borders with an all-purpose spray. You can cover the lawn and other pest hiding places at the same time. Once over with all-purpose

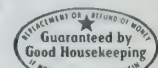
spray can do the job in the average yard and garden.

For the things you prize especially, your roses, other plants, you may wish to use one of the specialized sprays or dusts. Since weed killers are harmful to garden plants, it's best to use a separate sprayer for weed control.

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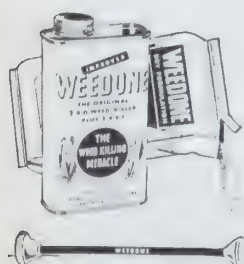


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HOME

DECORATING

PLANS

MADE EASY

Decanter, white ceramic, from Freedman-Lederman Collection, \$5. At Jacob's Barn, 1469 York Ave., New York, N. Y.

Flatware, "Ponti" stainless steel, open stock; 5-pc. setting, \$9.50; 4-pc. setting (without salad fork), \$7.75; stainless steel salt shaker, pepper mill, \$8.95 set. At Bonniers, 605 Madison Ave., New York, N. Y.

Dinner plates, 10" turquoise, plastic; \$1.80 each. Proton Plastics.

Soup bowls, white enameled stainless steel, 5½" diam., 2½" deep, \$8 each; under plates, \$7.50 each. At Georg Jensen, 667 Fifth Ave., New York, N. Y. Place mats, black and white striped linen, 13" x 19"; white linen napkins, 17" x 17". Eight-piece set, \$9. The Irish Linen Guild.

White ceramic flower containers, \$3.50 each; square dishes, 7½" x 7½", \$6 each; dish, 11½" x 6¾", \$7.50. At Chaco Originals, 322 Ryan Street, Hillside, N. J.

Table designed by Bruno Mathsson; elm veneer, 49" x 49", 25" high; \$332. At Scandinavian Design, 20 East 58th St., New York, through decorators.

Super fry pan, electric, 12½" x 12½" x 2½", \$26.95; aluminum cover, \$5. Sunbeam.

Chromium tongs, \$1.10. At LaCuisiniere, 133 East 55th St., New York, N. Y.

Page 61, top, left:

Sketched from an interior designed by Paul Hoag, A. I. A.

Top, right:

Photographed in a home decorated by William Pahlmann Associates.

Center, right:

Table lamp, hand-woven reed lined with white plastic, brass base; 15½" high. \$20. At Habitat, 235 East 58th St., N. Y.

Bottom, left:

Sketched from an interior designed by Guy Brink, A. I. D.

Chest, from Koffee Kane Group. Wicker, 31" wide, 48" high; four shelves; \$130. Hurricane Import Co. Antique stone head, Sung Dynasty, \$1,500. At Teresa McLaughlin Shop, 501 N. Robertson Blvd., Los Angeles, Calif.

Bottom, center:

Ceiling fixture designed by Paul Mayen; 10" diam.; glass held by brass prongs; \$24; 2' white metal stem, \$2.16 extra. At Habitat, 235 East 58th St., New York, N. Y.

Bottom, right:

Photographed in a home decorated by William Pahlmann Associates.

Kitchen Maid Kitchen

Pages 68, 69

Countertops: Princess pattern, 80c-\$1 a square foot. Panelyte Division, St. Regis Paper Co.

Vinyl 2-tone floor tile: Robbins Floor Products Inc.

Cabinets, table, wall paneling, Lazy Susan table, stainless steel hood: Kitchen Maid Corporation.

Ceiling: Patnel, \$2.50 a square foot. Kemlite Corporation.

Page 68:

Ventilating hood, stainless steel, 42", \$62.50; twin blower exhaust fan, \$37.50. Nutone, Inc.

Chair, white Saran webbing, black charcoal bonderized tubular steel frame; nestable; \$16.95 each. The Troy Sun-Shade Co.

Cooking top units, \$189.25. Tappan Stove Co.

Glasses, "International Set"; 4 glasses, 4 saucers, \$10. Two-tiered tray, \$3.50. At Bloomingdale's, New York.

Paring knife, Pakkawood handle, \$1.75. W. R. Case & Sons Cutlery Co.

French fryer, 4 qt. size; porcelainized cast iron, \$9.85; matching au gratin dish, \$7.65. Descoware.

Casserole, 2½ qt. size, white snowflakes on charcoal, clear Pyrex cover, \$3.95. Corning Glass Works.

French fry cutter; makes 24 slices at one cutting; \$3.50. Ekco Products.

Saucepan, 2½ qt. size; stainless steel on copper core, \$10.45. Bridgeport Brass.

Page 69, top, left:

Coffee brewer, 8-cup capacity; porcelainized cast iron, \$9.85. Descoware.

Washer-dryer, \$530. Whirlpool Corp.

Dish towel, "Succotash" pattern; 17" x 34"; 59c each. At Macy's, New York.

Top, right:

Bar stools, 29½" high; Philippine mahogany, natural wax finish. \$27 each. Vista Furniture Co.

Tappan oven, \$268. Tappan Stove Co.

Decanters, white ceramic, marked Gin, Scotch, Rye, \$5.95 each. At Bloomingdale's, New York, N. Y.

Bottom, left:

Electric fry pan, 11", \$12.95. Operated by Control-Master, \$6.95. National Presto Industries.

Food Center: mixer, blender, sharpener, \$74.95; meat grinder, \$19.95 extra. Nutone.

Bottom, right:

Pressure cooker, 4 qts., \$19.95; saucepan, 3 qts., \$13.95; Dutch Oven, 5 qts., \$17.95; all operated by Control-Master, \$6.95. National Presto Industries.

COMING NEXT MONTH

Recipes for keeping cool in Myra Waldo's

COLD COOK BOOK

ON YOUR NEWSSTAND JUNE 20TH

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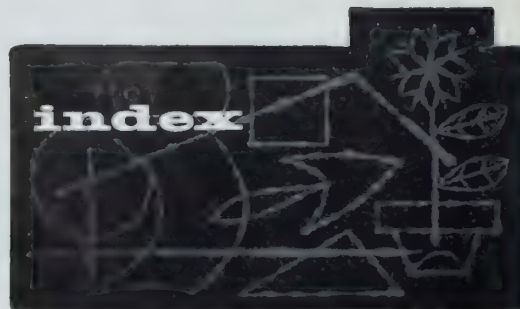
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Automobiles

Cadillac	9
Mercury	22

Bathrooms

Briggs Beautyware	102
Theodore Efron ShoweRite	123
General Chrome Bathroom Accessories	124

Building Materials & Equipment

Jacuzzi Jet Pumps	127
Mississippi Glass	108
Portland Cement Association	1
Ray-O-Lite Fiberglas Awnings & Patios	101
Shepard Warner HomeLift	123

Curtains, Draperies, Shades & Blinds

Stanley-Judd Drapery Hardware	Inside back cover
-------------------------------------	-------------------

Decorative Accessories

Bo-Kay Fiber Glass	126
Hummel Figurines	24

Decorative Fabrics

Schumacher Fabrics	30, 31
--------------------------	--------

Floors & Floor Coverings

Bigelow Carpets	81
Katherine Carpets	Back cover
Kentile Rubber Tile	32
Ozite Carpet Cushion	16

Foods & Beverages

Gold Seal Champagne	125
Teacher's Highland Cream Scotch Whisky	121

Furniture

American Walnut Manufacturers' Association	25
Baker Furniture	136
Century Furniture	17
Drexel Furniture	12
Ficks Reed Furniture	28
Gilliam Furniture	26
Henredon Furniture	82
Kittinger Furniture	30, 31
Masonite Hardboard Panels	37
Meadowcraft Wrought Iron Furniture	19
Meldan Furniture	36
B. G. Mesberg National Sales (Paul McCobb Designs)	21
Molla Metal Furniture	8
Nichols & Stone Chairs	124
Selig Furniture	18
Stakmore Folding Furniture	108

Stand-Built Furniture with Dayton Koolfoam Cushioning	38
Statton Furniture	14
Troy Sunshade Aluminum Furniture	80
United Furniture	Inside front cover
Weiman Furniture	27

Garden Equipment, Materials & Services

ACP Weedone	134
Agri-Plast Airwrap	135
E. F. Britten Trim Master	132
Davey Tree Expert Company	129
George Terro Tiller	128
Geyer Rotary Edger & Trimmer	135
Habitant Fences	80
Hayes Spray Guns	130
Hudson Sprayers & Dusters	133
Jari Monarch Sickle Bar Mower	130
Moto-Mower Power Lawn Mowers	79
Mow-Master Power Mowers	132
Porter-Cable Riding Mower	132
Rusticraft Fences	127
Seymour Smith Electric Lawn Trimmers	132
Sunbeam Rain King & Hedge Trimmer	132

Garden Seeds, Bulbs & Plants

Brand Peony Farms	135
Stern's Nurseries	131
Wayside Gardens	130

Heating, Air Conditioning & Ventilating

American-Standard Air Conditioning	91
--	----

Household Aids, Appliances & Equipment

Delta Single Handle Faucets	122
Ekco Flint Egg Beater	125
Regina Floor Polisher & Scrubber	29

Kitchens & Equipment

KitchenAid Dishwashers	13
RCA Whirlpool Refrigerator-Freezers	112
Roberts Rangaire Stove Hoods	83
Universal Coffeematic Twins	2

Lighting & Lamps

Kessler Transparent Switch Plate Shields	126
Virginia Metalcrafters Lighting Fixtures	30, 31

Music, Radio & Television

Magnavox Portables	23
Pilot Radio	20

Stromberg-Carlson Hi-Fidelity Radio-Phonograph	28
--	----

Paints, Finishes & Preservatives

Crosby VarTung Paints & Varnishes	10
Four Square Paint Corp.	126
Inertol's Exalgae	126
Linseed Oil Products Corp.	126
Meyercord Decals	126
Murphy Setfast Canvas Paint	124
Pittsburgh Paints	30, 31
Sherwin-Williams House Paint	122

Stationery & Books

Wetmore & Sugden Christmas Cards	125
--	-----

Swimming Pools

Landon Blue-Lake Pools	36
Paddock Pools	26
Refinite-Sheldon Concrete Pools	127

Tableware—China, Glass, Linen & Silver

Alvin Sterling	123
Blenko Glassware	30, 31
George Borgfeldt Tableware	37
Ebeling & Reuss China	4, 5
Kupper Franconia China	24
Poole Silver	20
Royal Doulton China	18
Stieff Silver & Pewter	30, 31
Wedgwood Dinnerware	30, 31
West Virginia Glass	83

Travel & Hotels

La Province De Québec	122
Williamsburg Restoration	30, 31
House & Garden's Travelog	34, 35

Upholstery & Upholstery Fabrics

Kay Cushion Springs	6
Masland Duran	92
United States Rubber Trilok	11

Miscellaneous

Anacin	124
Bar-B-Sorb	126
Chicago School of Interior Decoration	124
Christian Children's Fund, Inc.	109
Vogue Patterns	7

Retail Stores & Mail Order Services

The Akron	87
Foods Plus, Inc.	103
Spear Engineering Co.	89
The Weatherall Co.	95
Shopping Around	84-107

BUILDING DATA

Far-East house

FOUNDATION: Concrete block and native stone. EXTERIOR WALLS: Cypress planks (random width) and "Cemesto" panels—The Celotex Corp. ROOF: Cedar shingles. INSULATION: Mineral wool blown into attic space above all ceilings and batt type insulation in walls, both types by Johns-Manville Corp. DOORS: Shoji and sliding glass doors—Baker Furniture Inc. WINDOWS: Custom made by Heidema Box and Lumber Co. INTERIOR WALLS: All rooms, white plaster. CEILINGS: Master bedroom, mahogany; children's bedrooms, woven cedar; gallery, satinwood; living and dining room, sugi wood (Japanese cedar); kitchen, plaster. FLOORS: Living-dining room

and bedrooms, tatami matting over wood sub-floor; hall and gallery, walnut boards; kitchen vinyl tile—Robbins Floor Products, Inc. EXTERIOR PAINTS AND STAINS: Light gray stain on exterior wood—Samuel Cabot, Inc. INTERIOR PAINTS AND STAINS: Thin coat of oil on all wood. HEATING SYSTEM: Oil fired, forced warm air system. Furnace—Lennox Industries Inc. KITCHEN EQUIPMENT: Cabinets—Baker Furniture Inc. Countertops—"Formica"—The Formica Co. Dishwasher, food waste disposer, cooking top and oven, refrigerator—General Electric Co. ARCHITECTS: Obryon and Knapp. LANDSCAPE ARCHITECT: William H. Pries. CONTRACTOR: Ray Metzger.

California house

FOUNDATION: Poured concrete footings and concrete floor slab. EXTERIOR WALLS: Plaster and redwood siding. INSULATION: Mineral wool batts above all ceilings. DOORS: Louvered doors at entrance. Shoji sliding doors, custom made. Glass sliding doors—Arcadia Metal Products Inc. Bedroom closet doors, grass cloth covering over "Novaply"—United States Plywood Corp. All other doors, flush hollow core. GARAGE DOORS: Custom built of redwood. FIREPLACE: Exterior and interior surfaces, painted brick. INTERIOR WALLS: Gallery, plaster and redwood, tea chest wallpaper. Living room, painted brick, grass cloth, redwood paneling. Dining room, plaster, grass cloth, redwood. Master bedroom, wallpaper panels, plaster and redwood. Master bath—wallpaper, waterproofed. Bedroom, redwood and plaster. Kitchen, plaster. CEILINGS: Plaster in gallery, bedroom, living room, kitchen, lanai, master bedroom and bath. Dining room, plaster and tea chest wallpaper in recess. FLOORS: Gallery, terrazzo. Living room, dining room, master bedroom and bath, carpet. Bedroom, hemp squares. Kitchen, vinyl tile—Kentile Inc. HARDWARE: Schlage Lock Co. INTERIOR PAINTS AND STAINS: Vinyl

base paint—Dunn-Edwards Corp. INTERIOR PAINTS AND STAINS: Dunn-Edwards Corp. Redwood finished with coat of wax. LIGHTING FIXTURES: Flush lights—Pryne & Co. Inc. Iron entrance light—F. See On Co. Parchment lanterns, and shell lantern in lanai—Kneidler-Fauchere. Hanging lamp in kitchen—Japanese Center. Service porch lamp—Lightolier Inc. HEATING SYSTEM: Forced hot air. Payne Furnace Division of Carrier Corp. Controls—Minneapolis-Honeywell Regulator Co. Water heater—Mission Appliance Co. BATHROOM PLUMBING FIXTURES: American-Standard; Crane Co. KITCHEN EQUIPMENT: Garbage disposer—"Waste King" by Given Mfg. Co. Oven and cooking counter—Thermador Electrical Mfg. Co. Fan—Trade-Wind Motors Inc. LAUNDRY EQUIPMENT: Washer and dryer—Bendix Home Appliance, Inc. ARCHITECTURE, LANDSCAPING, INTERIOR DECORATING—Bob Ray Offenhauser.

DECORATING DETAILS: Accessories: Cannell & Chaffin. Furniture: Dining table and chairs. (Finn Juhl) at Plummer's. Kitchen terrace furniture by Tropical Sun. Dried weed and pine arrangements in living and dining rooms by Tat Shinno.

TRANSLATED FROM JAPANESE

(Continued)

Page 57, top, right:

OWNERS: Mr. and Mrs. Donn Sigerson, Orinda, Calif.

LANDSCAPE ARCHITECT: Robert Cornwall, San Francisco, Calif.

Center left, bottom right:

OWNERS: Mr. and Mrs. Jackson Burke, Centre Island, Long Island, N. Y.

ARCHITECTS: The Architects Collaborative, Cambridge, Mass.

Page 58, top, left:

OWNERS: Mr. and Mrs. Jackson Burke, Centre Island, Long Island, N. Y.

Center, left:

OWNERS: Mr. and Mrs. A. F. Anton, Ukiah, Calif.

LANDSCAPE ARCHITECT: Robert Cornwall, San Francisco, Calif.

Bottom, right:

OWNERS-ARCHITECTS: Mr. and Mrs.

Maynard Woodward, Los Angeles, Calif.

Page 60, top:

OWNERS: Mr. and Mrs. Howard Devol, Los Angeles, Calif.

ARCHITECT: Harold B. Zook, Pasadena, Calif.

Center:

OWNERS: Mr. and Mrs. Gerald Loeb, Redding, Conn.

ARCHITECT: Harwell Hamilton Harris, Austin, Texas.

Bottom:

OWNERS: Mr. and Mrs. W. P. F. Brawner, Hillsborough, Calif.

ARCHITECTS: E. Jay Miller and Robert D. Steiner, San Mateo, Calif.

Page 61, center, left:

OWNER-ARCHITECT: Mr. Thornton Ladd, Pasadena, Calif.



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